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श्रीहर्षकृतम्
नागानन्दम्
THE
NĀGĀNANDA
OF
ŚRĪHARṢA



Text with Translation.
Critical Notes
Critical Appreciation



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M
Gold Medalists

NEW & SECOND HAND BOOKSTALL

N. C. KELKAR ROAD, DADAR, BOMBAY 28

Price : Rs. 5.

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Printed by M. H. Patwardhan, at Sangam Press Ltd., 383 Narayan Peth, Poona 2, and published by M. P. Joshi for New and Secondhand Bookstall, N. C. Kelkar Road, Bombay 28.

PREFACE

This edition of the Nāgānanda needs no apology. We have prepared it for the First Year students of the Bombay University for the years 1953, 1954 and 1955 and the Karnataka University. The edition can also be useful to the general reader.

We have tried to make it as useful as is possible for the students and notes on almost every essential word, term or subject are put in only as a help and as a specimen for study. No claim is made for exhaustiveness or finality. We are sure the students will make use of it.

We are grateful to Mr. M. P. Joshi, the Proprietor of the New and Second-hand Book Stall, Dadar for sponsoring the publication and to the Proprietors of the Sangam Press Ltd., Poona, for the excellent printing of the book. We have to express our thanks to my cousin, Shri P. T. Mehendale, for helping us in reading the proofs.

Vile Parle,
Bombay 24.
1st July 1953. }

M. A. KARANDIKAR,
SHAILAJA KARANDIKAR

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SANSKRIT DRAMA

Origin

The Indian tradition of the origin of the Sanskrit drama is preserved in the Nāṭyaśāstra of Bharata. It claims a divine origin for the drama and argues that the science of dramaturgy was a fifth Vēda. We however know that the Vedic literature has no dramas preserved for us and hence the origin of the drama is still a matter for enquiry. None again would accept a divine origin for anything these days.

Western scholars have tried to build up theories on single words and inferences. For example the dialogues as they happen to be preserved in the Rīgvēda (*e.g.* the Yama-Yamī—episode, X. 10; the Urvaśī-Purūravas story—X. 95; the Agastya-Lopāmudrā Conversation I. 179; the dialogue of Indra and Vasukra's wife—X. 28; the Indra, Aditi and Vāmadēva story,—IV. 18; the Indra, Indrānī and Vṛṣākapi debate—X. 96; the Saramā-Papi talks—X. 108; Viśvāmitra and rivers—III. 33; Vasiṣṭha and his sons—VII. 33; Indra-Maruts—I. 165, 170; the Indra-Varuṇa hymn—IV. 42)—all these and such other conversations in the Rīgvēda have been ransacked for material. It was Max-muller followed by Lévi and Von Schroeder who said that germs of 'mysteries' were clearly to be seen in these dialogues. Ritual dances, references to divine musicians and celestial dancers all came in handy and an edifice of a Vēdic drama was built up. The Mahāvratā ceremony is held by Hillebrandt and Keith to furnish us materials from which the drama may have developed.

The term Naṭa, however, the student must note, does not occur in the list of occupations in the Yajurvēda. The word Sailūṣa (V. XXX. 4) may not mean an actor there. Dance, song and music are found in the Kauśītakī Brāhmaṇa. It is therefore clear that the Naṭa is a later institution.

It is in the epics—that the words Naṭa and Nāṭaka appear (Great Epic of India, 55). It is in the Harivaṃśa (ii. 88) that we get a clear mention of a drama based on the Rāmāyana. The Rāmāyana has the words Naṭa (II. 67.15) and Nartaka, even Nāṭaka (ii 69.3). However this too is not very satisfactory.

It is only the word Bhārata that may lead us to some conclusion. Kuśilava is another word which however must be of post—Rāmāyaṇa occurrence. We get more concrete evidence when we find Pāṇini mentioning the Naṭasūtras of Śilālin and Kṛśāśva. With Patañjali's Mahābhāṣya we are on a still surer ground. The Śaumbhikas or Śobhanikas carry out the 'Killing of Kamsa' or 'Binding of Bali' before the eyes of spectators. Here we have all elements of the drama.

From Buddhist sources too we get some evidence. In the Lalitavistāra we are told that the Great Buddha saw the drama of the Great Law. (XII). Bimbisāra had a drama performed in honour of two Nāga kings (Scheifner IS iii. 483). An actress, Kuvalayā is also mentioned.

In later dramatic terminology dramas are classed as Rūpakas and Uparūpakas. Rūpa probably did mean some sort of representation. The Nāṭyaśāstra does employ the word, but the evidence there is scanty to take it to mean a drama. The other terms used were Saṅgītaka, Kāvya, Prēkṣā, Samāja etc. and attempts are made to find out some history. These attempts have almost failed; the two words there we know are Nāṭya and Rūpaka which mean a drama.

The Bhagavadajjūkiya appears to take the Nāṭaka and the Prakaraṇa as the two basic types of all drama. Some modern writers suggest that the Bhāṇa was the first to evolve as the Nāṭaka and prakaraṇa presupposed the Bhāṇa or Prahāsana.¹ According to the Nāṭya Śāstra it was a Samavakāra. which is recorded as a first show² there, while the

1 Type of Sanskrit Drama p. 82-83, 161

2 Nāṭya Śāstrā IV 4.

second show was a Dima which had the burning of the three walls by God Śiva³ as its subject.

We may note that Bharata permits women to take part and play the female roles.⁴

Now the drama evolves as a full art.

Drama Before Śrī Harṣa

Drama before Śrī Harṣa; Bhāsa, Sūdraka and Kālidāsa followed by Aśvaghoṣa were the three main dramatists now known to us who preceded Harṣa as the greatest dramatists. We also know that Candra or Candraka was another author who may have preceded Harṣa.

As far as we know today the 13 Trivandrum dramas (of dubious authorship) furnish the material for Bhāsa's art. He is supposed to have written the मध्यमव्यायोग, दूतघटोत्कच, कर्णभार, उरुभङ्ग, (these are one act plays), पञ्चरात्र, दूतवाक्य, बाल-चरित, प्रतिमा, अभिषेक, अविमारक, प्रतिज्ञायौगन्धरायण, स्वप्नवासवदत्ता and the चारुदत्त. The Mṛcchakaṭika of Sūdraka is supposed to precede the dramas of Kālidāsa.

Kālidāsa wrote the Mālavikāgnimitra, Vikramorvaśīya and the famous Śākuntala.

Aśvaghoṣa is credited with the शारिकापुत्र प्रकरण and two other dramas. The authorship of these two later fragments is not very certain.

Candra or Candraka wrote the Lokānanda, a Buddhist drama.

Then comes Harṣa with his three dramas: The Priyadarśikā, Ratnāvalī and the Nāgānandam.

King Harṣa

The prologues of the three plays: Ratnāvalī, Priyadarśikā and Nāgānanda (quoted elsewhere below) show that these dramas were the composition of Śrī Harṣa Dēva who was an emperor having a circle of feudatory princes who came from many quarters to wait on him.

We know of at least five Harṣas.

1. The King of Kashmir (1089-1101 A.D.).

3 Nāṭya Śāstra IV. 11

4 ibid I. 59

2. Śrī Harṣa, father of Muñja, and grandfather of King Bhoja of Dhārānagara.
3. Vikramāditya Harṣa of Ujjain. At his court we find Mātrgupta.
4. The author of Naiṣadhacarita.
5. The brother of the author of Kāvya-pradīpa.

We have now to know which of these five is the Śrī Harṣa Dēva about whom we are just now concerned.

From the fact that the King of Kashmir is not known to have written any work he can be excluded definitely. The King of Dhārānagara lived in the earlier half of the 10th century. Since the author of the Kuṭṭhanimata viz. Damodar Gupta who lived under Jayāpīḍa of Kashmir (779-813 A.D.) refers to the Ratnāvalī and quotes its 24th verse, we may be safe in saying that this Dhārā king is not our Harṣa. Harṣa Vikramāditya of Ujjain belonged to the orthodox Brahmanic faith, while our Harṣa shows some soft corner for Buddha. So he cannot be our Harṣa.

The author of Naiṣadhacarita flourished under Jayacandra of Kanauj (Circ A.D. 1,150). He does not mention any of the plays as his works. His style (in works known to us to be his⁵ and referred to by him) cannot be the same as that of the writer of these three dramas; and again he was no king but he was under patronage himself: ताम्बुलद्वयसंजनं च लभते यः कान्यकुब्जेश्वरात् (last stanza of Naiṣadha). Now, therefore, we come to Śrī Harṣa or Harṣavardhana of Kanauj (606-648 A.D.). He must be the author of these three dramas.

- (1) Bāṇa was under his patronage and he refers to Harṣa's love of learning and his genius.
- (2) I-tsing, (Records of the Buddhist Religion on P. 163-164 translated by Takakusu) speaks of King Śilāditya who versified "the story of Bodhisattva Jīmūtavāhana who surrendered himself in place of the Nāga. He had it performed by a band accompanied by dancing and acting."

(५) स्थैर्यविचारण, खण्डनखण्ड, श्रीविजयप्रशस्ति, गौडोद्दोषशकुलप्रशस्ति, अर्णववर्णन छन्दःप्रशस्ति, शिवशक्तिसिद्धि, नवसाइसाङ्गचरित.

- (3) Dāmodargupta, author of Kuṭṭanīmata, refers to his Ratnāvalī.
- (4) Soḍḍhala mentions Harṣa as both a great poet and a King in his Udayasundarī Kathā. He puns on the word Harṣa also.⁶
- (5) Jayadēva, author of Prasannarāghava, refers to our Harṣa as a poet along with Bhāsa, Kālidāsa, Bāṇa and Mayūra.
- (6) In the Sanskrit anthologies Harṣa's verses are quoted.
- (7) The Bānskhera and Madhubana plate inscriptions are also his composition.⁷
- (8) The two poems, Suprabhāstotra and Aṣṭamahāsrī-caityasamskṛta Stotra are his compositions. They are on Buddha.

Authorship

Harṣa's authorship of the three dramas : the Ratnāvalī, Priyadarśikā and the Nāgānanda was disputed and there may still be some who do not fully agree with a conclusion now almost universally upheld that these three dramas are written by the same author and that the author is Śrī Harṣa Dēva. We may briefly give here the arguments on which this conclusion is arrived at.

- (1) The similarity of the prologues in the three dramas would argue for an identity of authorship. The three prologues differ only where it is necessary for the particulars of that drama:—

It can thus be seen that the prologues show that the author must have been the same.

- (2) The prologue expressly mentions the name of the poet as Śrī Harṣa Dēva.
- (3) The occurrence of two stanzas which are identical in his two dramas proves common authorship. The

- (६) श्रीहर्षेत्यवनिर्वातेषु पार्थिवेषु नास्ति केवलमजायत वस्तुतस्तु ।
गीहर्ष एष निजसंसदि येन राज्ञा संपूजिता कनककोटिशतेन बाणः ॥
- (७) कर्मणा मनसा वाचा कर्तव्यं प्राणिनेहितम् ।
हर्षेणैतद् समाख्यातं धर्माज्जननचलमम् ॥

stanzas are: व्यक्तिव्यञ्जनधातुना etc. I. 14 (Nāgānanda) is the same as Priyadarśikā III. 10. The verse अन्तः-पुराणां विहितव्यवस्थ etc. IV.1 (Nāgānanda) is the same as Priyadarśikā III.3.

- (4) The Bharatavākya उर्वामुद्गमसस्यां is the same in the Ratnāvalī and the Priyadarśikā.

प्रस्तावना (रत्नावली) :

सूत्रधार : अलमतिविस्तरेण । अद्याहं वसन्तोत्सवे सबहुमानमाहूय नाना-दिग्देशगतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेन उक्तः । यथा अस्मत्स्वामिना श्रीहर्षदेवेन अपूर्ववस्तुरचनालंकृता रत्नावली नाम नाटिका कृता सा चास्माभिः श्रोत्रपरंपरया श्रुता न तु प्रयोगतो दृष्टा । तत् तस्यैव राज्ञः सकलजन-हृदयाह्लादिनः बहुमानात् अस्मासु चानुग्रहबुद्ध्या यथात्वत्प्रयोगेण त्वया नाटयितव्या इति । तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । (परिक्रम्य अवलोक्य च) अये आवर्जितानि सकलसानाजिकानां मनांसीति मे निश्चयः । कुतः ।

श्रीहर्षो निपुणः कविः परिपदप्येषा गुणग्राहिणी
लोके हरि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।
वस्त्वैकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥

तद्यावद्गृह्यत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि ।

(२) प्रस्तावना (प्रियदर्शिका)

सूत्रधार : (परिक्रम्य) अद्याहं वसन्तोत्सवे.....अपूर्ववस्तुरचनालंकृता प्रियदर्शिका नाम नाटिका कृता इत्यस्माभिः...नाटयितव्या इति । तद्यावत्.....संपादयामि । (परितोऽवलोक्य) आवर्जितानि..... कुतः । श्रीहर्षो..... गुणः ।

(३) प्रस्तावना (नागानन्द)

सूत्रधार : अलमतिविस्तरेण । अद्याहं इन्द्रोत्सवे.....अपूर्ववस्तुरचनालं-कृतं विद्याधरजातकप्रतिनिबद्धं नागानन्दं नाम नाटकं कृतं अस्माभिः.....नाट-यितव्यम् इति । तद्यावत्.....कुतः ।

श्रीहर्षो.....गुणग्राहिणी
लोके हरि च सिद्धराजचरितं बोधिसत्वचरितं.....वयम् ।
वस्त्वे.....गणः ।
तद्यावत्.....नुतिष्ठामि ।

It is known that even in the works of Kālidāsa and Bhavabhūti such stanzas recur in their dramas thus proving identical authorship.

There is difference of opinion as to which play preceded which. It is, however, clear that the Priyadarśikā must have been composed first. The poet's imitative instinct is at its highest and a great resemblance to the Mālavikāgni-mitra can be marked in that play. S. M. Paranjpye put the Nāgānanda second as he felt that the Ratnāvalī was superior to the Nāgānanda and again that the hanging scene was first made use of in the Nāgānanda and later in the Ratnāvalī. It is not possible to argue about a subjective opinion. At the most one can say that the Nāgānanda is beyond earthly love, lauds self-sacrifice and hence is a later play. There is again a persistent idea that Śrī Harṣa became inclined towards Buddhism later and it is, therefore, natural to hold that the Nāgānanda came last. Again we may say that the great similarity in the Priyadarśikā and the Ratnāvalī would argue for their priority to the Nāgānanda.

Harṣa's authorship of these plays has been disputed on the ground that a passage in the Kāvya-Prakāśa of Maṃmaṭa speaks of: श्रीहर्षादेर्बाणादीनामिव घावकादीना० धनम्. It is said that Bāṇa who was a contemporary of Harṣa wrote these dramas and gave them over to Harṣa for a consideration. Now against this it can be said that it is not necessary that kings must purchase dramas. (1) We know of royal authors like Bhoja. Yaśovarman, Viśakhadatta or Śūdraka who wrote works like astronomy (etc.), Rāmābhyudaya, the Mudrārākṣasa and Mṛcchakaṭika (respectively). (2) Again the words may simply mean that Bāṇa and others received gifts from their patron for encouragement. (3) Bāṇa does speak of Harṣa's learning in phrases like: काव्यकथास्वपीतममृतमुद्वहन्तम् or सर्वविद्यासंगीतगृहामिव सरस्वत्याः and even admitting the words of praise by Bāṇa for his patron it is not necessary to suppose that the King was neither learned nor could be an author. (4) There is testimony

of I-tsing, the Chinese traveller who has alluded to Harṣa's love of literature. I-tsing also wrote about the versification of the story of Nāgānanda (I-tsing, Takakusu, page 163). This is a contemporary authority for evidence regarding the authorship. (5) The style of Bāṇa is uncouth and pedantic, whereas Harṣa is mellifluous and pretty in his workmanship. (6) There is the reference in the Kuṭṭanīmata of Damodargupta to the drama Ratnāvalī as written by a king where the drama is praised.⁴ The 24th verse of the 1st Act is quoted in the Kuṭṭanimata and the story too is given at length.⁹

Soḍḍhala in his Udayasundarikathā refers to Harṣa as a King and a great poet (मूपाल and कवीन्द्र) who was a patron of literary people. He also has a pun on the word श्रीहर्ष. Again Jayadēva mentions our poet with the great poets Bhāsa, Kālidāsa, Mayūra and Bāṇa. (7) The Subhāṣitāvalī and the Saduktikarṇāmṛta anthologies quote Harṣa's stanzas. (8) Harṣa himself composed the Banaskhera and the Madhuban verses. The verses occurring there are remarkable.¹⁰ (9) Harṣa is also credited with the Suprabhāstotra and the Aṣṭamahāśricaityaśamskṛta-stotra. These facts are enough to prove that King Harṣa could be an author.

३ - ७ - ४ - ४

The story regarding Dhāvaka also flows from this very reading in the Kāvya-Prakāśa. There used to be a passage quoted as from the Kavivimarṣa of Rājaśekhara, which was later found to be without any authenticity and whose

- (८) आश्लिष्टसन्धिबन्धं सत्पात्रसुवर्णयोजितं सुतराम् ।
निपुणपरीक्षकदृष्टं राजति रत्नावलीरत्नम् ॥
- (९) उदयतटान्तरितमियं प्राची सूचयति दिङ्निशानायम् ।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥
श्रीहर्षेत्यवनिवर्तिषु पार्थियेषु नात्रैव केवलमजायत वस्तुतस्तु ।
गीहर्ष एष निजसंसदि येन राज्ञा संपूजितः कनककोटिशतेन बाणः ॥
- (१०) कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।
हृषैतत् समाख्यातं धर्माज्जनमनुत्तमम् ॥

composition none could say! And again Rājasekhara is also none too reliable!¹¹

(5) Repetition occurs in the plays of this author in identical or parallel situations and incidents, repetitions of words, ideas and phrases and a general correspondence in style.

Compare the following to the *Priyadarśikā* (Kale's edition) and the *Ratnāvalī*.

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1. The Prologue अद्याहं वसन्तोत्सवे (I)	pages 2-3 Kale's edition (1928)
2. अहो गीतम् etc (I)	„ 37
3. व्यक्तिर्व्यञ्जनधातुना (Verse I. 4)	„ 38 (verse III.10)
4 निर्दोषदर्शना कन्यका (I)	„ 18
4 A. मध्यमध्यास्ते (I)	page 10
5. शरदातपजनितोऽयं संतापः (II)	„ 26
6. मधुमयनः वक्षःस्थलेन लक्ष्मीं etc (II)	„ 26
7. तदवहिते तावत् etc (II)	27
8. पदशब्द इव श्रूयते etc (II)	„ 27
9. कथमियमेवासौ विश्वावसोर्दुहिता etc (II)	„ 18
10. ही ही भोः संपूर्णाः मनोरथाः (II)	„ 19 (पूर्णाः etc.)
11. तथावदहमपि दीर्घिकायां (III)	„ p. तत्तावद etc
12. अपि कुशली etc (III)	„ 7
13. संरब्ध इव लक्ष्यसे (III)	„ 12 (प्रहृष्ट etc)
14. अन्तः पुराणां etc (IV.1)	„ Same verse P.- 31-32 (III. 3)

(११) भासो रामिलसामिलौ वररुचिः श्रीसाहसङ्कः कवि—
 मेंण्टो भारविकालिदासतरला स्कन्धः सुबन्धुश्च यः ।
 दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
 सिद्धायस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

कारणं तुकवित्वस्य न संपन्नकुलीनता । धावकोऽपि हि यद्भासः कवीनाम-
 प्रिमोऽभवत् । आदौ भासेन रचिता नाटिका *प्रियदर्शिका* । निरीर्ष्यस्य रसज्ञस्य
 कस्य न प्रियदर्शना ॥ तस्य *रत्नावली* नूनं रत्नमालेव राजते । दशरूपककामिन्यां
 वक्षस्यत्यन्तशोभना ॥ *नागानन्दं* समालोक्य यस्य श्रीदर्पविक्रमः । अमन्दानन्दभरितः
 स्वसम्यमकरोत्कविम् ॥

15. आलापः .. व्यक्तीभविष्यति (IV)	„ p.17
16. आवेदय ममात्मीयं (V.9)	„ कस्स दाव एदं उत्तन्तं etc (III)
नागानन्द	रत्नावली
1. Scene in sandal bower II	I
2. न्याय्ये वर्त्मनि (I. 7)	I.9
3. अबला इति कृत्वा प्रहरन् (II)	II
4. संतापः अधिकतरं बाधते (I)	II
5. भो वयस्य प्रच्छादय इदं etc (II)	II
6. हञ्जे दुर्जनीकृतास्मि (II)	IV
7. दृष्टा दृष्टिम् etc (III. 4)	प्रणयविशदां दृष्टिं वक्त्रे etc III. 9
8. अनन्ना वृष्टिः (V)	III

The Three Dramas of Harṣa

The three dramas of Harṣa are the Ratnāvalī (the play about the Sinhala princess), the Priyadarśikā (the drama regarding the Aṅga princes) and the Nāgānanda (the joy of the Nāgas brought about by the self-sacrifice of Jīmūtavāhana).

These dramas can be proved as being from the same writer. The Priyadarśikā and the Ratnāvalī are Nāṭikās with four Acts each. Both salute Śiva and Gaurī. The love affair is almost similar in each. Both heroines are given to the King by Vāsavadattā. Similarly the Vidūṣaka accepts presents from her in both the plays. A correspondence can be found in the description of trees etc. They are similar in construction. Both have the princess *in cognito*. Intrigues in the harem and court in both are parallel features. The Vidūṣaka and a maid bring about a meeting in both. The heroine is put behind bars in both the dramas. At last she is discovered to be a princess. Both have a great resemblance to the Mālavikāgnimitra.

The Nāgānanda shares with both these a story which is non-historical. There are references to military manoeuvres in all the dramas. The drawing of a picture, the consolation of the heroine by a confidante (the maid), the

cool treatment for love-sickness, overhearing of the conversation, appreciation of the heroine's ability in music—All these have great value in deciding the common authorship of these dramas by Śrī Harṣa Dēva.

Sources of Nāgānanda

The Nāgānanda is based on the story of Jīmūtavāhana in the Bṛhatkathā of Guṇāḍhya. The Bṛhatkathā is not available to us in the original Paśācī; but two versions of it—the Bṛhatkathā Mañjarī and the Kathasaritsāgara by Kṣēmēndra and Somadēva respectively—are available in Sanskrit. Kṣēmēndra's version must faithfully reflect the original (as his summaries of the Mahābhārata and the Rāmāyaṇa show). The Kathasaritsāgara, however, does differ from the Bṛhatkathāmañjarī. The Kathasaritsāgara gives the story in taraṅgas XXII and XC while the Bṛhatkathāmañjarī gives it in Lambakas IV and IX. 2.

Changes

The main deviations seem to be the following:—

- (1) Harṣa makes the hero to go to Malaya to serve his parents. In the original it is to avoid slaughter that he goes to Malaya.
- (2) Harṣa does not familiarise the hero to the heroine or *vice versa*. In the original they learn of each other through their friends who accompany them. In the drama the hero does not even learn her name.
- (3) There is no mention of the 'Vara' in the source.
- (4) In the source he is offered a garland while in the drama he is just welcomed only by the maid.
- (5) In the source there is no mention of the pointing of the portrait.
- (6) In the original the heroine hangs herself out of pangs of love.
- (7) In the drama she is prevented from suicide by the hero; while in the original it is Gaurī herself who does so.
- (8) There is no proposal of marriage by Mitrāvasu to Jīmūtavāhana.

- (9) In the original there is no mention of Viṭa or Cēṭa. This interlude and the whole of Act III is the poet's own creation.
- (10) Story of Vinatā and Kadrū is not found in the drama.
- (11) The invasion by **Matāṅga** (Act III) is not to be found in the source.
- (12) **Harṣa** has invented the red garment pair. In the source it is a "Ratnāṁśuka".
- (13) The crest jewel falls at Malayavatī's feet in the source. In the drama to emphasize the hero's love to his parents it is made to fall at the hero's father's feet.
- (14) There is no reference to the supernatural power of the hero's father in the drama. It is Śaṅkhacūḍa who informs the hero's father. In the original he knows it by his mystery and miraculous power.
- (15) In the original only Malayavatī (not the parents, nor Śaṅkhacūḍa) prepares for death.
- (16) In the original there is no repentance shown in the case of Garuḍa.

The Purpose of the Deviation

- (1) It emphasizes the dramatic nature of all events in the drama.
- (2) The character of Jīmūtavāhana is boosted.
- (3) The omission of the supernatural power of the hero's father makes it somewhat more realistic than in the original.

Critical Appreciation

Nāgānanda is a play much liked by people with a mind for a secular state. It is supposed that the Buddhist religion emphasized the *Ahimsā* doctrine. In modern India much has been made of the same doctrine as a political weapon. The play is therefore bound to find favour with lovers of Ahimsā. The play is to all critical minds a second rate imitation of Kālidāsa. But the central principle illustrated in the conduct of the hero viz. his self-sacrifice to save a serpent is a source of great attraction to all readers. The poet writes

in a language, which may be imitative, but is yet smooth and sweet. There is an element of 'Prasāda' in it. The drama from beginning to end is full of incidents which keep the reader spell-bound. The description in the drama refers to matters which have been liked by men and women through all ages. The peaceful hermitage, the hospitality of the trees, the temple scene for love, the deliberate misunderstanding between the hero and the heroine—all this is managed fancifully and yet we are charmed with these situations. The comic interlude in the third Act and the revelry keep us magnetized. The treatment given to the Vidūṣaka is full of fun, frolic and gay humour. The hero's magnanimity though causing constant anxiety is yet sublime in its tragic conception. The affection of Śaṅkhacūḍa for his mother and the mother's fondness for her young son are shown splendidly. The distress of the hero, the desolation and despair of the parents, the anguish of Malayavati, Śaṅkhacūḍa's solicitude—all impress us; the greatest attraction is the sacrifice of the hero that astounds us in its sublimity.

Not only this but the religious balance is very charming. It is still a matter for thought whether the drama is plainly a Buddhist drama! The fine harmony in the hero's character shows us an age of toleration and culture that only intensifies our human sensibilities.

The drama is remarkable in the fact that it portrays post-marriage love of the pair. The divine element, the celestial atmosphere, the aseciticism are all very alluring.

Defects

The drama is not free from defects. The greatest defect is the hiatus that is caused between the first three Acts and the last two Acts. One would think that the Third Act is a deliberate later graft. The unity of effect is therefore most lacking. The drama suffers from good construction and workmanship. The plot also as it were does not develop.

The defects are too glaring to be lost sight of. The hero's re-location on Malaya becomes artificial. That the

hero and the heroine see each other, but none knows or tries to know who the other person irrespective of the love at first sight is, is very strange. The Vidūṣaka or the maid are curiously enough not made use of for the purpose by Harṣa! The continuation of this stage of ignorance in the second act leading to the thoughtless attempt at hanging by the heroine (and also the maid's prognostication without sufficient cause of the impending calamity) is simply monstrous and yet dull. The hero knows Mitrāvasu, a fact which we need not forget! The bringing of the red garments is similarly badly managed there is yet something less artistic about the departure of Śaṅkhacūḍa and his mother. His visit to Gokaṛṇa at the time is the height of absurdity. The parents of Malayavatī also seem to be unruffled, apathetic and unfeeling. All this could have been done better according to modern minds!

Harṣa cannot really have intended to write a Buddhist play for the effect of Nāgānanda as a drama for preaching would be simply disastrous and also ridiculous. The hero does not say or do anything that a non-Buddhist has not said. It would surely be poor art if we dump this credit on Harṣa to which he himself would never have aspired. His aim in that case would be completely foiled by what he does in Act II and III of our drama! The author has in that case been unable to make the hero a Buddhist recluse, unless we understand that he has saved the situation by dismissing a heroine in love by a single unpoetic verse of no appeal! He brought religion to his own rescue and made the hero look a Bodhisattva because that somehow improved matters. The ambiguity of the single reading 'Bodhisattvacarita' in I. 3 can in no other wise be construed. It might be that Harṣa was more a poet than a dramatist as some critics argue. He takes away and brings back his characters in sheer opposition to dramatic urgency and appeal. The exits and entries of characters in the Nāgānanda speak eloquently of the author's lack of dramatic art. Harṣa could not do otherwise.

The Rasas

We know that in a drama one sentiment alone should be predominantly portrayed. The student must have seen that there is *Śṛṅgāra* in the first three Acts and in the last two there is *Vīra*. *Vīra* and *Śṛṅgāra* are subdivided. *Vīra* according to *Dhanañjaya* is threefold—*Dayā*, *Raṇa* and *Dāna*, while *Viśvanātha* says it is fourfold:— *Dāna*, *Dharma*, *Yuddha* and *Dayā*. There is thus a slight difference; but the *Vīra* of the 'dayā' type is accepted by both.¹¹ This *Dayā-Vīra* is the predominant *rasa* in this drama according to some classical critics.

The 'Utsāha' of the hero in the protection of *Śaṅkha-cūḍa* is the 'Sthāyībhāva'; *Śaṅkhacūḍa*, the victim of *Garuḍa* is the 'Ālambana' *vibhāva*, the lamentations of *Śaṅkhacūḍa*'s aged mother are the 'Uddīpana' *Vibhāva*, while 'Vyabhicāri bhāvas' are described in the verses (IV. 24, V. 14 and V. 15).

वीरः प्रतापविनयाध्यवसायसत्त्वमोहाविषादनयविस्मयविक्रमाद्यैः ।

उत्साहभूः स च दयारणदानयोगात् त्रेधा किलात्र मतिगर्वधृतिप्रहर्षाः ॥

धनञ्जय

स च दानधर्मयुद्धैर्दयया च समन्वितश्चतुर्धा स्यात्—विश्वनाथ

There is *Śānta Rasa* also (its *Sthāyībhāva* is *Nirvēda*, the going to the forests etc. is the *Vibhāva*).

Śṛṅgāra is present in Act II and III (both *Vipralambha* in II and *Sambhoga* in III). 'Rati' is its *Sthāyībhāva*, *Malayavatī*—the *ālambana*, her play on the lute, beauty etc. constitute the *Uddīpana* whereas speeches of love etc. make the *anubhāvas*. However *Śānta* and *Śṛṅgāra* are subsidiary to *Dāna-Vīra*.

If it be asked whether *Śānta* and *Śṛṅgāra* are not contradictory, the answer is provided by the critics saying that if the two are separated by some other *rasa* the con-

(११) उत्साहाध्यवसायादविषादिस्वादविस्मयान्मोहात् ।

विविधपदार्थविशेषात् वीररसो नाम सम्भवति ॥

स्मृतिधैर्यवीर्यशौर्योत्साहपराक्रमप्रभावश्चै ।

वाक्यैश्चाक्षेपकृतैर्वीररसः सम्यगभिनेयः ॥

flict does not arise. The speech 'Aho gītām' अहो गीतम् (P. 14.) gives us an adbhuta which interposes between the Śānta and the Śrṅgara. [See Mammata quoted in notes on P. 14. Also Dhvanyāloka,¹² III.]

Nāgānanda A Buddhist Drama?

We know from the use of Māra for Kāma (I.2), the work 'Klēśa' (P. 80), the signs of the Cakravartin, (P. 136), his symbols i.e. Ratnas (: Kāñcana Ratna, the four-toothed elephant, the black steed etc. P. 140), the mention of Vidyādhara Jātaka (Page 2), the reading Bodhisattvacarita (I.3), the mention of Bodhisattva (P. 124), doctrine of 'ahimsā' all these are held by many scholars as a definite sign that the drama is one which preaches Buddhist philosophy.

On the face of it these arguments appear formidable. But if the reader compares all the Brahmanical notions in the whole piece, one would rather think the other way. It is one thing to say that the drama depicts a state of society when Hinduism took some ideas from contemporary Buddhism, and quite another to say that the drama is Buddhist in origin, conception and execution.

It may therefore be pointed out that the other two dramas of Harṣa have a salutation to god Śiva, Buddha was accepted as a Hindu deity—as an incarnation of Viṣṇu, that the doctrine of Ahimsā is as old as even Ṛgvēda (see our notes), that the hero reveres Hindu gods and goddesses and accepts favours from them, that the hero's father was an "Agnihotrin", that the 'Kalpa' tree is a Hindu idea, the deity Garuḍa, Amṛta, Indra, Gokaṛṇa, Śeṣa, the hermitages are all Hindu or Brahmanical—all these are a great array of facts against calling the drama a Buddhist piece. It may be that Harṣa revered god Buddha. The author is surely not a fanatic again. Even if we suppose that Harṣa was trying to effect a compromise between the two faiths the argument would only support the conclusion that Harṣa wanted Hinduism to grow! The attempt at

reconciliation is therefore against the theory of the Nāgānanda being a Buddhist drama. It may also be seen that self-sacrifice is an age-old Indo-Aryan practice and can thrive in non-Buddhist atmosphere too!! There is again hardly much proof to say that Harṣa later became a Buddhist. We would therefore say that it is a Hindu drama written by a Hindu author with a definite idea of a revival of that glorious faith.

Style

Harṣa can be said to be a master in the delineation of Śṛṅgāra. He has excelled in its portraiture in all his three dramas. He is able to create an atmosphere in which it will thrive. Granting that sometimes he may execute its portrayal by a sentimental and a sensational appeal to emotion, yet it must be admitted that he can do so with a puritanistic and a soft manner too. Kālidāsa comes in handy to this poet in several situations. He makes use of the tormenting bees, he is not slow in making the heroine tarry at the scene of the meeting for a longer sight of the hero, making the jester an instrument in the arrangement of a meeting and in a way take out the general outline of the whole from Kālidāsa. We can thus mark that he can cleverly adopt other people's ideas. He also breaths the same notes and ideas which inspired his predecessors. Thus he is elegant without being original. His lightness, vivacity and sureness of touch, however, are evident even in his borrowing. But he cannot in any sense be called to be striking, deep or really intriguing. He borrows incidents and invests them with a fitting *decor*. He is never profuse in this embellishment and that makes his characters live less artificially.

Harṣa has often been quoted, Ratnāvalī enjoying the highest admiration. That is because his dramas are well constructed and adorned with easy, refined and attractive language. His words come to him quickly and copiously and yet they are not unintelligible or bizarre. His expressions are choice and sometimes yet old-fashioned or fami-

liar. He cannot be said to be gifted with any soaring fancy, and even then he leads us into scenes which are picturesque, and visionary. He is musical to a degree and has a happy and apt phraseology. He draws pleasing pictures and translates sounds into appropriate expressions. His prose is not embellished; his poetry is simple and yet pretty. His heroes and heroines are not daring and unparallelled, and yet they are attractive. His development of the plot is haphazard and action sometimes totally stops in his dramas.

He can therefore only occasionally rise higher above others.

Time Analysis

The first Act ends with the noon (I.20). Obviously it begins in the morning when King Jīmūtavāhana goes out to seek another spot for the hermitage. So taking the action to last about 3 hours we may take the time as 9-00—12-00 hours.

The second Act refers to the autumnal heat; there is a reference to the ceremonial bath. The fatigue due to gathering of flowers is also mentioned. Lastly there is a reference to passing the remaining time of the day ('divasaśeṣam') which must obviously be sometime between 7-30 to about 14-00 hours.

It is not clear what time elapses between the first and the second Acts. However we learn that King Jīmūtavāhana along with his father has come to stay on the Malaya; the remark of Mitrāvasu that the King Jīmūtavāhana has been "well-marked" by us as he was near coupled with the plural in 'Niśāḥ' referring to the love-lorn condition of the hero suggests a long interval between the two Acts. It therefore is probably a month or so.

The action of Act III takes place on the day following that of the marriage in the second Act. The Viṭa scene takes place in the morning; but the hero's remark of "Paripatam ahaḥ" shows that the day is advanced.

The fourth Act follows within 10 days of the II Act. There is a reference to Malayavatī staying in her father-in-laws' house. So it might be on the same day even. But since the red garments are given as presents within ten days we may take it that about 3 to 4 more days have elapsed. The events may take place at about 9-12 hours morning,

The fifth Act follows the 4th in about two to three hours on the same day.

It therefore seems that from the first Act to the end of the fifth Act it may be about one month and five days.

CHARACTERS

JIMUTAVAHANA

He is the hero of the drama. He fulfils all the traditional requirements of a hero (Nētā Vinito etc.) and is made into a Dhīrodātta hero. He is not Dhīraprasānta even though he is desired as possessing śama in the highest degree. He is shown to be enthused over the gift of his own body to save as much as even a single soul, if he could do so. So his great liberality is his highest virtue. He is even otherwise very generous. He is prepared to give away his whole kingdom even, but his father does not allow him to do so. He has given away the kalpa tree¹ which was his family inheritance. He regrets that life in the forest is useless for want of anybody who is needy.² He is careful to see that his relative are brought to his own level too.³ His benevolence supersedes every other trait of his character.⁴ He appreciates the quality of great benevolence in the Sun.⁵ His first reaction to the agreement by Vāsuki is his query whether Vāsuki offered his own body to Garuḍa. He is unable to care for his body.⁶ in

1. I. 11
2. IV. 7
3. I. 11
4. IV. 23, 24
5. III. 18
6. IV. 55

face of difficulties or whenever there is occasion for his kindness. This overrides considerations for his life and he says that the execution block pleases him more than Malayavati's touch.⁷ His benevolence is greater when he compares it even to the joys of childhood he experienced on his mother's lap.⁸ His only care is the gift of the body to save even a serpent.⁹ His self-sacrifice is attested to by the exclamations of Śaṅkhacūḍa.¹⁰ He is sorry for being deprived of his self-sacrifice¹¹ when Śaṅkhacūḍa comes and offers his body in place of that of the hero. He tells Garuḍa that there was blood and flesh yet in the body.¹² His father testifies with dismay to his sense of the absolute value of self-sacrifice when he talks about the order of kindness¹³ in destroying a whole family to save one! He would like helping others even in births after death.¹⁴ Śaṅkhacūḍa places him at the top of high-souled persons.¹⁵

His courage is great and even Garuḍa testifies to his willing fortitude. It is supreme courage with which he faces his parents (when he asks Śaṅkhacūḍa to put on the Uttariya and make him sit). It is at the end only that he collapses when he remembers that he is overwhelmed with physical pain which he can no longer endure. His desire not to fight with Mataṅga is born out of his unwillingness to witness unnecessary killing. He is what we may term a 'Conscientious Objector' to war and a Pacifist.

He is devoted to his parents. This is his second virtue. In the first act¹⁶ he asks whether there was more pleasure in the enjoyment of a kingdom than in dutiful service to

7. IV. 28

8. IV. 24

9. IV. 26

10. V

11. V. 55

12. VI 55

13. V आत्मीयः पर

14. IV संरक्षता

15. IV 69 विश्वामित्र

16. I. 9

his parents. He left it for their service (IV. 23-24 I-6). He is careful to seek and receive their permission for every act of his. He wants to go to his nuptial bath after permission of his father.¹⁷ His advice to Garuḍa could be given only after his salutation to his father and his permission.¹⁸ He salutes his parents before death. Jīmūtakētu pays his son a compliment when his crest jewel falls at his feet for his dutiful obeisance to his parents. The aged mother of Śaṅkha-cūḍa too while bewailing refers to his service to his parents.¹⁹ That is exactly the reason why he cares for the mother of Śaṅkha-cūḍa and asks him to attend to her.²⁰

His fortitude and suffering are a part of his benevolence. Even with all this display of his two great virtues we cannot avoid seeing in him a perfect lover. He had very good physical features.²¹ The aged mother of Śaṅkha-cūḍa refers to his body being itself a decoration to the ornaments themselves.²² The heroine Malayavatī speaks approvingly of his looks.²³ The remark of the Vidūṣaka regarding handsome persons on their side may also contain a reference to the handsome form of this Prince. Mitrāvasu too calls him 'Rūpēṇa apratima'.²⁴ He possesses all the features necessary for a Cakravartin²⁵—the feet bearing the Cakra mark, the Uṣṇīṣa and the Urṇā, beautiful eyes, a broad chest etc. This is marked by the Tāpasa and his father.

He seems to be an expert in music (I.25, I.31) and was good at drawing too (II. P. 42). Both the Vidūṣaka and the Cēti testify to his skill in painting.

17. II.

18. V

19. V

20. V

21. I

22. V

23. III

24. II 57

25. I 59, V.

He falls in love at first sight and desires to be faithful to his first love thereby incurring the wrath of his beloved unknowingly. He therefore refuses Mitrāvasu's offer. He describes his ladylove (in I. 38). He has to undergo suffering²⁶ and for many nights he has felt the longing. His Śṛṅgāra is described in Act III in which his skill in speech (III.6) and love (III.4, III.11, 16) is fully described. However the later Acts do not show his supreme love for his lady. He is prepared to sacrifice her and values her even less than the touch of the execution block. This is rather strange from the human point of view. He desires the body (V.24). He shows his devotion to Gaurī. He loves nature and its sights and sounds. He teaches the lesson of desisting from killing, the supreme need of Prāyascitta (introspection and expiation for cruel acts) and the lesson of non-fear (or security) for all to Garuḍa.

His qualities are summed up by Mitrāvasu (II) and his father (V.30) which is a fitting epilogue:

निराधारं धैर्यं कमिव शरणं यातु विनयः
क्षमः क्षान्तिं बोद्धुं क इह विरता दानपरता ।
हते व्रत्यं सत्यं व्रजतु च कृपा काय कृपणा
जगज्जातं शून्यं त्वयि तनय लोकान्तरगते ॥

Gaurī herself appears and the hero appreciates this as the highest of her gifts (साक्षात्त्वं देविदृष्टा) which include the gifts described in Buddhist books for a Cakravartin.

He is a responsible king and has made all arrangements for the protection of his state. But later on his doctrine of benevolence makes him a curious pacifist and he is prepared to give up his duties of a king. This comes in the wake of his supreme ideal; but it is a curious defect in a character otherwise so good. It also shows the degeneration of the Aryan ideals of polity in contact with the pacifism of Buddhism.

MALAYAVATI

The heroine of this drama is Malayavati. She is a beautiful young maiden and the hero rapturously describes

her (I.38). She would make the Siddhas famous throughout for her beauty. She would even please god Indra. She is an ideal lady as far as her description goes (III.66) and is more beautiful than the moon, lotus or even the Nandana garden. She is a charming friend of her Sakhī in whom she confides even in her bashfulness (Act III). She worships Gaurī and gets a boon which later on gets back for her her husband from that Goddess. She is fully devoted to her deity and does not like her maid to value her less (I).

She falls in love with Jīmūtavāhana at first sight (and repents at second sight in anger)! She feels for her inability to have viewed her lover for a longer time (I, II).

She is a Mugā heroine (III). She does not like to be seen in love by others (II). Like a true woman she is jealous of her suspected rival when she hears the repudiation of Mitrāvasu's request and the talk about the inability of Jīmūtavāhana to transfer her affections to any one else (II). She calls herself a durbhagā since she cannot attract Jīmūtavāhana. In desperation she prepares to hang herself when she is saved by the hero. After her conviction regarding the hero's love she repents for her suspicions towards him (durjanikṛtā etc. Act II. P. 54). She admires her lover, his speech and sight (Act III. P. 70). And we must take into consideration the fact that she is also proud of him. (Act II. P. 32). She learns of the danger to her husband very late (Act V. P. 112). and is sorry for her own fate. She is brave and is prepared to ascend the pyre after her husband's death (Act V. P. 118). If we have less of the portraiture of her feelings later in the drama, it is simply due to the presence of the two elders—her father-in-law and mother-in-law. Her devotion to Gaurī is of no avail to her in the end. She falls into a deep swoon which lasts longer than that of the hero's parents' if that can indicate the depth of her shock due to the sad event of her dear husband's deeply lamented demise. She is a true portrait of a happy and also a suffering Indian Lady.

ŚANKHACUḌA

Śaṅkhacūḍa is a character that comes in the latter half of the drama. He is almost the cause of the drama. He is also the cause of the last two Acts. He is fixed as a victim for Garuḍa according to the contract of Vāsuki. It is a sad news broken to him. But as a true Nāga, and a citizen of Vāsuki's dominions he agrees to abide by his order as a loyal subject (Act IV).

He describes his physical characteristics (Act V.). He is possessed of the Swastika mark on his chest, he was a slough, he has two tongues, a crest-jewel dimmed by his poisonous breaths and his inflated hoods. But he appears to be a young boy brought up by his mother in great affection (Act VI. P. 94). He has a moonlike face (IV P.94) which means that he must be handsome. As he is a denizen of Pātāla he has not seen sun's rays even (which description is, of course, mythological) !

He well loves his affectionate mother and thinks of her death at his demise. He tries to comfort her. He requests the hero to care for her on his death. He desires to be born again as her son (IV.20) as she is an affectionate mother.

He likes his race (IV) and is not prepared to sully it by his inaction. He does not really want his life to be saved by the hero. He has immediately accepted his king's command (IV). He philosophises over death and shows that even in his very young age he does not care for his body. He is a Śaivite and goes for pilgrimage to Gokarna. He is not prepared to part with the victim's symbolic red garments and that shows his desire to sacrifice himself for his Nāga brethren. He is bold and goes on in quest of Garuḍa following the blood trail over hill and dale, tree-tops and rivers etc. and finally does not flinch from offering his own chest to Garuḍa. He shows Garuḍa's wrong to a non-Nāga and wants him to rectify his error immediately. He feels humiliated and sorry at being the cause of the hero's death (V-23). He is also touched by the sad plight of the

hero's parents. He argues with the hero over the death of insignificant creatures like him and the protection of rare high-souled persons like the hero. He is prepared to die after the hero by mounting the funeral Citā (V). It is thus clear that he does want to carry out his responsibility.

The author of Nāgānanda has deliberately sketched this character lightly and made him look smaller in comparison with the hero. The original Br̥hatkathā has more praise for him and rates him actually higher for his readiness to sacrifice (See Vētāla's question and the king's answer), than our hero—who as 'a Bodhisattva' (after death is more practised in dying and to whom suicide is a routine and a necessary affair.

VIDUṢAKA

The Vidūṣaka is ugly and deformed (as in other dramas). His friend considers him a brown monkey (Kapila Markaṭaka, Act III). He has a stick in his hand. He prides himself upon his handsomeness. He is referred to as sleeping or drowsy (III) by the Ceṭī. His eating habits are referred to in Act I and II. He seems to be stupid when he shows ignorance of the Vēdas and makes fun of his memory. He envelopes his body in a veil to protect himself from the bees (Act III). He is a Brahmin and does not like to fall at the feet of one of lower castes (Act III).

However, he is not unintelligent (I, II). He could tell a lie if it was necessary (III,). He loves his friend and tries to please him. To him kingly duty is the highest pleasure of the King. He tells the king that if he fails in his royal duties his enemies may occupy his kingdom (Act I). He helps his friend to go to the temple and furnishes him a principle to look at the heroine (Act I) when he wants to look at Malayavatī. When his friend shows a liking he follows it । अभिरमते एष etc . He allowed himself to be blackened by the Ceṭī to extract a smile from the king, his friend. He seems to show himself ignorant of the Vēdas.

(See our note on Vidūṣaka, in the notes.)

MITRĀVASU

He is the son of Viśvāvasu and brother of Malayavati. He is forthright and at once makes the proposal for marriage, but rather ambiguously, of his sister to King Jīmūtavāhana. He does not like the repudiation (Kumārah eva bahutaram jñāti, Act II). He is a dutiful person and informs Jīmūtavāhana of the occupation of his kingdom by the wretched Mataṅga and says he should have first taken revenge and killed him (Act III, P.14). Like a true king he wants revenge on an enemy. He is prepared to kill Mataṅga alone (Act III, P.16) and the hero knows that his mighty arms are capable of even more (Act III, P. 80). His contempt for the behaviour of the hero is pretty clear (Act III, P. 80). He is human and worldly wise. He has both tuṣṭi and viṣāda at giving away his sister (Act II). He warns the hero not to wait longer at a place of danger (Act IV).

GARUDA

Garuḍa is shown to be an inveterate enemy of the serpents and very mighty and powerful (Act IV). He is merciless. His beak is stronger than the fierce rocks and make valley-like thrusts. He is self-conceited as appears when he construes the shower of flowers on the hero as being due to his might and speed of his flight. (Act. IV, P. 28). He is, however, touched by the bravery of the hero and at once gives up eating and makes an enquiry (Act V). His heart is attracted by the hero's bravery (V). He is sorry for his mistaking Jīmūtavāhana for a Nāga and he immediately prepares for an expiation of his sin. (P. 124) He hesitates to show himself to the hero's parents (V. P.126). He is humble enough to fan the hero when he swoons (Act V), and he falls on his knees for advice by Jīmūtavāhana. He promises to give up the slaughter of serpents and do penance for his past actions. He brings Amṛta for the revival of the hero and the dead serpents and grants both serpent-women and men security for all time to come thenceforth.

JIMUTAKETU AND MAHAPUNYA

(Parents of the hero)

Jīmūtakētu has retired to the forest after enjoying pleasure of youth. He is proud about his achievements

before retirement (V. P. 3). He has retired to a forest with his queen following the Vānaprastha Āśrama. He lives on forest produce (I. P. 8). His son looks to all his requirements. His great love for his son is reflected in his desire to die immediately on learning of his son's death. But he is an Āhitāgni and must wait till the fires are brought (V. P. 118). He everytime speaks to his wife on the stage. He pays a glowing compliment to his son (V. 30). He wants his wife to get over her grief and desires her to console the younger Malayavatī. He is also happy when he sees Garuḍa standing in the pose of a disciple to his son. Old as he is he has correct values regarding Kṛpā and he does not like that for the sake of saving one nāga, a greater number of human beings should be sacrificed. Like a true and affectionate father he gets anxious when his son is delayed in coming home and believes in the capacity of the sun to undo any impending evil.

Mahāpuṇyā, (for that is her name, V. 2) is shown as being very solicitous of her son's welfare. She has hard words for Garuḍa (V. P. 132). She loves her son. She is the first to determine to die when she hears of the hero's death, and she is also the first to recognise the crest-jewel as belonging to her son. She as a true mother who believes in destiny and mentions the word Amṛta which hint makes Garuḍa actually bring it. She is glad Gaurī has at last given back to her, her son.

VITA-ŚEKHARAKA

He is a pure hedonist, A drunkard, a sensualist. He is found in a drunken state and thinks that Viḍūṣaka is Navamālikā. He embraces him. He is made by Navamālikā to do whatever she likes. He considers Baldēva and Kāmadēva as the only gods. His dream is to have his beloved on his bosom, to have lotus-scented wine on his tongue and to have a chaplet on his head. What else to him was heaven? He is thinking always of his beloved. He wants to please her when she is angry and falls at her feet. He gets angry with Ātrēya and calls him Kapila Markaṭa. At Navamālikā's request he later on makes the

Vidūṣaka sit down and is prepared to respect him. His greatest present to the Vidūṣaka is the goblet of wine with its wine previously tasted by Navamālikā! He later on desires to go to the Āpānabhūmi with her. (Act III, P. 68).

CETI-CATURIKA

This maid is a clever servant of the Princess Malayavati. She is a true friend of hers and rightly diagnoses the cause of her sickness by referring to the 'Vara' in her mind (Act II, P. 32). She is quick to infer the love-lorn condition of the hero. She tries to convince her mistress regarding the faithfulness of the hero. She foretells future events or guesses them correctly. She is able to infer the danger of the suicide of Malayavati. She is practical and calls goddess Gaurī unkind. It is she who welcomes and offers a seat to King Jīmūtavāhana on behalf of her friend. (I. P. 20). She consoles her friend. She brings help to her by screaming loudly when the heroine tries to commit suicide. She besmears Vidūṣaka's face with tamāla juice. She wants the heroine to bask in Jīmūtavāhana's love for *all* time to come. She is quick to intimate the arrival of Mitrāvasu to her mistress and her husband thus showing her devotion to Malayavati.

CETI-NAVAMALIKA

Navamālikā is the beloved of the drunkard Śekharaka. She plays a joke on the Vidūṣaka using Śekharaka as her means. She is sportive and wants the Vidūṣaka to fall at her feet when he asks for her protection. She makes him either drink wine or to fall at her feet, which the latter does as he has no third alternative. The Ceṭi later permits him to go. She seems to love the Cēṭa and is proud of him (Act III).

ŚANDILYA (TĀPASA)

He is the Tāpasa in Act I. His message of Jīmūtavāhana's imperial status comes true. He belongs to the Kauśika pupilage. He comes to remind Malayavati of her midday bath. He recognises Jīmūtavāhana from the footprints in the sands. He blesses the princess with a suitable husband. (Act I).

SUNANDA

He is the door-keeper of Viśvāvasu. He advises the Kañcuki to go to the Princess first (IV Viṣkambhaka). He goes to find out Mitrāvasu (in Act IV) to the top of the ridge. He is asked to bring news of the bridegroom by Viśvāvasu. He consoles Jīmūtakētu (Act V).

VASUBHADRA

He is the old Kañcukin of Viśvāvasu. He is proud to imitate kings. Like an old man he is undecided as to what must be done first and the door-keeper comes to his help. He hands over the red garments to the bridegroom (Act IV).

Other characters

Cēṭa (Sēkharaka's servant), the servant of Vāsuki, Saṅkhacūḍa's mother, Manoharikā, the second Cēṭi and Gaurī are the other characters; they come in Act III, Act III, Act IV, Act II, Act II and Acts I and II respectively.

KĀLIDĀSA AND ŚRĪ HARṢA

Harṣa took Kālidāsa as his model and he has consciously tried to imitate him. His indebtedness to the Māla-vikāgnimitra in his Priyadarśikā and Ratnāvalī is beyond dispute. His verses and even sentences are borrowed and badly reconstructed from the original. He imitates his incidents but unsuccessfully. In the Nāgānanda we find him imitating the Śākuntala. (See our notes for detailed hints). However, Harṣa does not have the grace or rhythm of Kālidāsa. He puns deliberately, uses unnecessarily long compounds and makes a conscious attempt at assonance in his dramas. In simplicity, dramatic technique and general achievement he can be ranked only as a second rate poet. He is pleased to call himself a 'Nipuṇa' kavi which itself shows his deliberate art and preparation for the same. Jayadēva has praised him as the 'Harṣa' of poetry—but we must not be blind to the pun that led Jayadēva to say that. It must, however, be agreed that he is a nipuṇa kavi according to his own estimate. Even if he has lesser lustre than Kālidāsa or Bhavabhūti still he can compete with other dramatists on a

footing of equality. It is even true to say that Harṣa laid the foundations of the later sentimental love-comedy in Sanskrit. He made a mould from which others got their casts. The Nāṭikā definitions are surely influenced by his practice. Later writers like Rājaśēkhara imitated him. The Karpūramañjarī and the Viddhaśālabhāñjikā will bear abundant testimony to it.



CHARACTERS

Jimūtavāhana—The Hero.

Jimūtakētu—Father of the Hero.

Mitrāvasu—Brother of the Heroine.

Saṅkhacūḍa—The Nāga victim.

Garuḍa—Enemy of Nāgas.

Vidūṣaka—The friend of the Hero.

Viṣa and Cēṣa—Attendants.

Kaṅcukin—Superintendent of the harem.

Tapasa.

The Door-keeper.

Kiṅkara.

Malayavatī—The Heroine.

Devī—The mother-in-law of the Heroine.

Vṛddhā—The mother of Saṅkhacūḍa.

Gaurī—Goddess.

Caturikā, Manoharikā—Maids.

METRES IN NAGANANDA

1. अनुष्टुप्—

I. 4, 9, 19; II. 7, 9, 12; III. 11, 12;
IV. 7, 8, 11, 16, 17, 20, 21, 29;
V. 9, 10, 11, 16, 23, 25, 28, 33.

(श्लोके षष्ठं गुरुं ज्ञेयं सर्वत्र लघु पञ्चमम् ।

द्विचतुः पादयोर्द्वैस्त्वं सप्तमं दीर्घमन्ययोः ॥)

2. इन्द्रवज्रा-IV. 5 (स्यादिन्द्रवज्रा यदि तौ जगौ गः ।)

3. उपजाति-IV. 1, 13, 14, 26; V. 15, 22.

4. द्रुतविलम्बित-I. 16 (द्रुतविलम्बितमाह नभौ भरौ ।)

5. मालिनी-I. 11; II. 11 (ननमयययुतेयं मालिनी भोगिलोकैः ।)

6. वसन्ततिलका-III. 16; IV. 6; V. 3, 5, 6, 12, 29, 37

(उक्ता वसन्ततिलका तमजाजगौ गः ।)

7. शार्दूलविक्रीडितम्-I. 1, 3, 5, 6-8, 10, 14-15, 17, 20; II. 2-3, 10; III. 1, 6, 9; IV. 2, 3, 9, 10, 27. V. 2, 13, 14, 17, 18, 20, 32, 36, 39.

8. शालिनी-V. 7 (मात्तौ गांचेत् शालिनी वेदलोकैः ।)

9. शिखरिणी-III. 8; IV. 26, 30.

(रसे रुद्रैश्छिन्ना यमनसभलागः शिखरिणी ।)

10. स्रग्धरा-I. 2, 12, II. 13; III. 7, 15, 18; IV. 15, 18, 22, 25, 28. V. 8, 21, 24, 27, 31, 35, 38.

(स्रग्धर्यानां त्रयेण विमुनियतियुता स्रग्धरा ।)

11. हरिणी-II. 6; III. 13 (नसमरसलागः षड्वैदैर्हरिणी मता)

12. आर्या-I. 13, 18; II. 1, 4, 5, 8, 14; III. 1, 2, 3, 10, 14, 17; IV. 4, 12, 19, 23, 24; V. 1, 4, 19, 34, 40.

(यस्याः प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥)

अथ

नागानन्दम्

अथ

नागानन्दम्

प्रथमोऽङ्कः ।

ध्यानव्याजमुपेत्य चिन्तयासि कामुन्मील्य चक्षुः क्षणं
पश्यानङ्गशरातुरं जनमिमं त्रातापि नो रक्षसि ।
मिथ्याकाशणिकोऽसि निर्घृणतरस्त्वत्तः कुतोऽन्यः पुमान्
सेष्यं मारबधूभिरित्यभिहितो बोधौ जिनः पातु वः ॥ १ ॥
अपि च ।

कामेनाकृष्य चापं हतपटुपटहावलिभिर्मारवीरै-
र्भूमङ्गोत्कम्पजृम्भास्मितललितवता दिव्यनारीजनेन ।
सिद्धैः प्रह्लोत्तमाङ्गैः पुलकितवपुषा विस्मयाद्वासवेन
ध्यायन्बोधेरवाप्तावचलित इति वः पातु दृष्टो मुनीन्द्रः ॥ २ ॥
(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण । अद्याहमिन्द्रोत्सवे सबहुमानमाहूय
नानादिद्वेशागतेन राशः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।
यथा अस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृतं विद्याधरजातक-
प्रतिनिबद्धं नागानन्दं नाम नाटकं कृतमित्यस्माभिः श्रोत्रपरंपरया श्रुतं
न प्रयोगतो दृष्टम् । तत्तत्स्यैव राशः सकलजनहृदयाह्लादिनो बहुमानाद-
स्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेनाद्य त्वया नाटयितव्यमिति । तद्याव-

Now begins

The Nāṭaka :

NĀGANANDAM

ACT I

“Under the pretext of meditation about whom are you thinking? Opening the eye for a moment look at this person afflicted by the arrows of the disembodied (Madana); Though you are a protector you do not protect us; You are falsely kind; What person other than you can be more cruel?” May the enlightened Buddha who was thus jealously addressed by the nymphs of Māra (Madana) protect you (i.e. the audience). (1)

Moreover,

May the lord of Munis (i.e. Buddha) protect you, who was seen by Kāma with his bow drawn, by the warriors (or heroes) of Māra dancing at the loud beating of the drums, by the group of divine ladies with their eyes tremulous on account of the contraction of the eye-brows, trembling, yawning and smiling, by the Siddhās with their heads bent (in salutation) (and) by Vāsava (i.e. Indra) with horripilation on his body through great dismay because while contemplating he remained unmoved till the acquisition of enlightenment. (2)

[After the recitation of the Nāndī, (the benedictory stanzas)].

Sūtradhāra—Enough of more elaboration. Today in (this) Indra festival (or festival in honour of Indra), I having been called and with great respect was told by the group of kings who have come from countries in various quarters and who depend (*upajīv*) on the lotus-like feet of king Śrī Harṣa Dēva that “It has been heard by us by transmission from ear to ear (by hearsay) that our Lord Śrī Harṣa Dēva has composed a Nāṭaka (drama) by name Nāgānandam connected with the Vidyādhara Jātaka (a birth story of the Vidyādhara form of Buddha) ornamented by an extraordinary arrangement of the plot, (but it) is not seen by us in performance (on the stage), (and that) therefore through great respect to that king who delights the hearts of all people and with an intention of patronage to us you should get it acted properly (*yathāvat*).” Therefore then

दिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । आवर्जितानि च
मया सामाजिकजनमनांसीति मे निश्चयः । कुतः

अहिर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च सिद्धराजचारितं नाट्ये च दक्षा वयम् ।
वस्त्वैकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मङ्गाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥

तद्यावदहं गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि । (परिक्रम्य
नेपथ्याभिमुखमवलोक्य) इदमस्मद्गृहं यावत्प्रविशामि ।

द्विजपरिजनबन्धुहिते मङ्गवनतटाकहंसि मृदुशीले ।
परपुरुषचन्द्रकमलिन्याये कार्यादितस्तावत् ॥

(प्रविश्य) आर्ये इतस्तावत् ।

(प्रविश्य) नटी— (सास्त्रम्) आर्ये इयमस्मि । [अञ्ज इयस्मि]

सूत्रधारः— (विलोक्य) आर्ये नागानन्दे नाटयितव्ये किमिदमकारण-
६ मेव रुद्यते ।

नटी— आर्ये कथं न रोदिष्यामि । यतस्तावत्तात आर्यया सह
स्थविरभावजातनिर्वेदः कुटुम्बभारोद्वहनयोग्य इदानीं त्वमिति हृदय आरोप्य
९ तपोवनं गतः । [अञ्ज कथं न रोदिस्सं यदो दाव तादो अञ्जाए
सह स्थविरभावजादणिव्वेदो कुटुम्बभारुव्वहणजोग्गो दाणि तुमंति हिअए
आरोविअ तवोवणं गदो ।]

१२ सूत्रधारः—(सनिर्वेदम्) अये कथं मां परित्यज्य तपोवनं यातौ
पितरौ । तत् किमिदानीं युज्यते । (विचिन्त्य) अथवा कथमहं गुरु-
चरणपरिचर्यामुखं परित्यज्य गृहे तिष्ठामि ।

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।

वनं याम्यहमप्येष यथा जीमूतवाहनः ॥ ४ ॥

(इति निष्क्रान्तौ)

प्रस्तावना ।

just now making arrangements about the dress (or the green-room) I shall arrange as desired. And it is my belief that the minds (or hearts) of the audience have been captured (by me).

Since

Śrī Harṣa is a well-versed poet, this audience too appreciates merit. The history of Siddharāja, (King of Siddhās) is attractive to the people, and we again are skilful in acting (or dramatic representation). Even each one of these things by itself (or independently) is the cause of securing the desired end (fruit). Then how much more will all these qualities assembled in their totality through the excess of my good luck conduce to the result? (3)

Then in the meanwhile (*yāvad*) I shall go home, call my wife and begin the musical entertainment (*sangītaka*).

(*Walking about and looking towards the green-room*).

This is our house. I shall just enter. (Entering).

Oh lady, well-disposed (*hita*) towards Brahmins, servants and relatives, Oh you the female swan in the lake in the form of my house, oh you of gentle disposition, oh you acting like a sun-lotus to the moon of a stranger (i.e. a man other than your husband), oh venerable lady (*Arjē*) as there is work (please) just come here. (Additional verse).

(*Having entered*)

Oh revered lady, just come here (please).

The Natī—(With tears) My lord, here I am.

The Sūtradhāra—(*Looking*) Oh lady, when Nāgānandam is to be staged why are you weeping without any reason?

The Natī—(My) Lord how shall I not weep? Since now (*tāvat*) the father-in-law together with the mother-in-law realizing their old age and hence getting renunciation and thinking in his mind that you are fit to bear the burden of the family has proceeded to the penance-grove.

The Sūtradhāra—(In sorrow) How did my parents go to the penance-grove leaving me (alone here)? What then is proper (for me) now? (Thinking) How can I stay at home abandoning the pleasure of serving the feet of (my) parents?

To do service to my parents, leaving the riches come to me in succession (*kramāgatam*), to the forest shall I repair just like Jimūtavāhana here (*ēṣa*).

(*Exit both*)

[*End of Prologue (Prastāvanā)*].

(ततः प्रविशति नायको विदूषकश्च)

नायकः—सखे आत्रेय

रागस्यास्पदमित्यवैमि नहि मे ध्वंसीति न प्रत्ययः

कृत्याकृत्यविचारणास्तु विमुखं को वा न वेत्ति क्षितौ ।

एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद्यौवनं .

भक्त्या याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे ॥ ५ ॥

विदूषकः—(सरोषम्) वयस्य न निर्विण्ण एव त्वमेतावन्तं
कालमेतयोर्जीवन्मृतयोर्वृद्धयोः कृत ईदृशं वनवासदुःखमनुभवन् । तत्परीद ।
इदानीमपि तावद्गुरुचरणशुश्रूषानिर्बन्धान्नित्येच्छापरिभोगरमणीयं राज्यमुख-
मनुभूयताम् । [भो वअस्स ण णिविण्णो एव तुमं एत्तिअं कालं एदाणं
जीवन्तमुआणं किदे ईदिसं वणवासदुक्खं अणुहवन्तो । ता परीद । दाणि
पि दाव गुरुचरणसुस्सुसानिब्बन्धादो निअत्तिअ इच्छापरिभोअरमणिज्जं
रज्जसुहं अणुहवीअदु ।]

नायकः—सखे न सम्यगभिहितं त्वया । कुतः

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा

यत् संवाहयतः सुखं हि चरणौ तातस्य किं राज्यतः ।

किं भुक्ते भुवनत्रये धृतिरसौ भुक्तोज्झिते या गुरो-

रायासः खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुणः ॥ ६ ॥

विदूषकः—(आत्मगतम्) अहो अस्य गुरुचरणशुश्रूषानुरागः । (विचिन्त्य)
भवत्वेवं तावद्गणिष्यामि । (प्रकाशम्) भो वयस्य नाहं राज्यमुखमेव केवलमुद्दिश्यैवं
मणाभि । अन्यदपि ते करणीयमस्त्येव । [अहो अस्स गुरुज्जणसुस्सुसा-
णुराओ । (विचिन्त्य) भोदु एव्वं दाव भणिसं । (प्रकाशम्) भो
वअस्स ण अहं रज्जसुहं ज्जेव केवलं उद्दिसिअ एव्वं मणाभि । अण्णं पि
दे करणिज्जं अत्थि एव्व ।]

नायकः—वयस्य ननु कृतमेव यत्करणीयम् । पश्य

(Then enter the hero and the clown)

Hero—Friend Ātrēya :

I know that [Youth (in 3rd line)] is the abode of passion; not that I am not convinced that (this youth) is transient; or again (*vā*) who on earth does not know that (this youth) is averse (*vimukha*) to considerations of right and wrong? (And) Yet though contemptible, this youth under the sway of the senses will secure the fruit of my desire, even if it passes away thus while I am serving my parents with devotion. (5)

Clown— (*With anger*) Oh friend! You are not tired upto this long time of suffering this great (*idrśam*) misery of life in the forest for the sake of these old people (i.e. your parents) who are almost dead while living (*Jīvanmṛta*). Therefore, please (*prasīda*), desist (*nivṛtya*) even now from this insistence on the service of the feet of your parents (*guru*) and enjoy the pleasures of Kingship attractive due to enjoyment of your desires (to your heart's content).

Hero— Friend, you have not spoken properly. Since—

Does one look so well on the throne as when standing on the ground in front of his father? Is there that pleasure from Kingship which one gets in shampooing one's father's feet? Does one experience that satisfaction (*Dhṛti*) in the enjoyment of the three worlds as one gets in the leavings of parent(s). Kingship is indeed a worry to one who leaves his parents! Is there any good (*guṇa*) in it? (6)

Clown— (To himself) Oh, what a passion he has for service of the feet of parents! (Reflecting) well (*bhavatu*) then, I shall just say this much. (Aloud) Oh friend, I do not indeed say this merely in reference to the pleasures of Kingship; but you have surely to achieve something else too.

Hero— (*With a smile*) Friend, have I indeed not achieved what required to be achieved? Just see—

न्याय्ये वर्तमानि योजिताः प्रकृतयः सन्तः सुखं स्थापिता

नीतो बन्धुजनस्तथात्मसमतां राज्येऽपि रक्षा कृता ।

दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने

किं कर्तव्यमतः परं कथय वा यत्ते स्थितं चेतासि ॥ ७ ॥

विदूषकः—भो वयस्य अत्यन्तसाहसिको मतङ्गहतकस्ते प्रतिपक्ष तस्मिंश्च समासन्नस्थिते ते प्रधानामात्यसमधिष्ठितमपि त्वया विना राज्यं सुस्थितमिति न मे प्रतिभाति । [भो वअस्स अच्चन्तसाहसिओ मदङ्गहदओ दे पडिवक्खो । तस्मिं च समासण्णाट्टिदे दे पहाणामच्चासमहिट्ठिदं पि तुए विणा रज्जं सुत्थिदं ति ण मे पडिभादि ।]

नायकः—किं मतङ्गो राज्यं हरिष्यतीति शङ्कसे ।

विदूषकः—अथ किम् । [अध इं]

नायकः—यद्येवं ततः किं स्यात् । ननु स्वशरीरात्प्रभृति सर्वं परार्थमेव मया परिपाल्यते । यत्तु स्वयं न दीयते तत्तातानुरोधात् । तत्किमनेनावस्तुना चिन्तितेन । वरं ताताशैवानुष्ठिता । आज्ञापितश्चास्मि तातेन । यथा वत्स जीमूतवाहन बहुदिवसपरिभोगदूरीकृतसमित्कुशकुसुममुपभुक्त-फलमूलकन्दनीवारप्रायमिदं स्थानं वर्तते । तदितो मलयपर्वतं गत्वा निवास-योग्यमाश्रमपदं निरूपयेति । तदेहि मलयपर्वतमेव गच्छावः ।

विदूषकः—यद्भवानाज्ञापयति । [जं भवं आणवेदि ।]

(उभौ परिक्रामतः ।)

विदूषकः—(अग्रतोऽवलोक्य) भो वयस्य प्रेक्षस्व प्रेक्षस्व एष खलु सरसघनचन्दनवनोत्सङ्गपरिमीळनलग्नबहलपरिमलो विषम तटोपहतजर्जरित-निर्क्षरोच्चलितशिशिरशीकरासारवाही प्रथमसंगमोत्कण्ठितप्रियाकण्ठग्रह इव मार्गपरिश्रममपनयन् रोमाञ्चयति प्रियवयस्यं मलयमारुतः । [भो वअस्स पेक्ख पेक्ख एसो खु सरसघनचन्दणवणुत्सङ्गपरिमिलणलग्नबहलपरिमलो विसमतडोपहादज्जरितणिज्झरुच्चलितसिसिरसीअरासारवाही पढमसङ्गमुक्कण्ठि-अपिआकण्ठगहो विअ मग्गपरिस्समं अवणअन्तो रोमञ्चेदि पिअवअस्सं मलअमारुओ ।]

On a right path have the subjects (*prakṛti*—or elements of sovereignty) been placed (*yojita*); the good are pleasantly established; (my) Kinsmen (*Bandhujana*) have been elevated to an equality with me; and security (*rakṣā*) has been established in the kingdom. I have given to the suppliant even the Kalpa-tree (wish-fulfilling tree) which gives a fruit in excess of the desire. What else is my duty beyond this? Tell me, oh friend, whatever be in your mind. (7)

Clown—Oh friend, the great adventurer, the wicked (*hataka*) Mataṅga is your adversary. And with him abiding in the vicinity (*samāsanna*) your kingdom, even though wellplaced in (the hands of) your Chief Minister is not very safe without you—thus do I think. (Thus it seems to me).

Hero—Do you fear that Mataṅga will usurp my kingdom?

Clown—What else?

Hero—If so, then what may happen? Indeed all things inclusive of (*prabhṛti*) my body are being kept by me for the sake of others only. That I do not give myself over is due to deference (*anurodha*) to my father. Therefore (*tat*) why think of this improper thing (i.e. the kingdom)? Better to adhere to my father's command. And I have been commanded by father thus:—

"Son, Jīmūtavāhana, owing to many days' use this place is denuded of Samidhās (sacrificial faggots), kuṣa grass and flowers; the roots (*mula*), fruits, tubers (*kanda*) and Nivāra grains (a kind of wild rice) are almost (*prāya*) used up (here). Therefore from hence go to the Malaya Mountain and see some spot for hermitage useful for residence there!!" Therefore let us (both) go to the Malaya Mountain itself.

Clown—As your Majesty commands. Come along, Sir.

(Both wander round)

Oh friend, see, look. Here (this Malaya breeze) charged with high (*Bahala*) fragrance on account of an all-round contact (*parimīlana*) with the top of the forest of moist (*sarasa*) and dense Sandal trees, wafting showers (*āsāra*) of the cool spray (*sikara*) risen up (*ucchalita*) from the springs shivering in falling from the uneven slopes (*taṭa*) and as it were removing the fatigue of the journey by an embrace of one's beloved longing for a first union this Malaya breeze is causing horripilation on (my) dear friend.

नायकः—(विलोक्य) अये प्राप्ता एव वयं मलयपर्वतम् ।

(समन्तादवलोक्य) अहो रामणीयकमस्य । तथा हि

माद्यत्कुञ्जरगण्डभित्तिकषणैर्भग्नस्त्रवच्चन्दनः

क्रन्दत्कन्दरगह्वरो जलनिधेरास्फालितो वीचिभिः ।

पादालक्तकरक्तमौक्तिकशिलः सिद्धाङ्गनानां गतैः

दृष्टोऽयं मलयाच्चलः किमपि मे चेतः करोत्युत्सुकम् ॥ ८ ॥

तदेह्यत्रारुह्य निवासयोग्यं किञ्चिदाश्रमपदं निरूपयावः ।

विदूषकः—एवं कुर्वः । (अग्रतः स्थित्वा) एतु भवान् । (आरोहणं नाटयतः)

नायकः—(दक्षिणाक्षिस्पन्दनं सूचयन् विमृश्य) सखे

दक्षिणं स्पन्दते चक्षुः फलाकाङ्क्षा न मे क्वचित् ।

न च मिथ्या मुनिवचः कथयिष्यति किं न्विदम् ॥ ९ ॥

विदूषकः—भो वयस्य आसन्नं ते प्रियं निवेदयति । [भो वयस आसण्णं दे पिअं णिवेदेदि ।]

नायकः—एवं नाम यथा ब्रवीति भवान् ।

विदूषकः—(विलोक्य) भो वयस्य एतत्खलु सविशेषघनस्निग्धपादपोप-
शोभितं सुरभिहविर्गन्धगर्भितोद्दामधूमनिर्गममनुद्विग्नसुखनिषण्णशावकगणं तपो-
वनमिव लक्ष्यते । [भो वयस एदं खु सविसेसघणसिणिद्धपाअवोवसोहिदं
सुरहिहविग्गन्धगभिण्णुद्दामधूमणिग्गमं अणुव्विग्गसुहणिसण्णसावअगणं तवो-
वण विअ लक्खीअदि ।]

नायकः—सम्यगुपलक्षितम् । तपोवनमेवैतत् । कुतः

वासोर्थं दययेव नातिपृथ्वः कृत्तास्तरूणां त्वचो

भग्नालक्ष्यजरत्कमण्डलु नभःस्वच्छं पयो नैर्झरम् ।

दृश्यन्ते त्रुटितोज्झिताश्च बहुभिर्मौञ्ज्यः कचिन्मेखला

नित्याकर्णनया शुकेन च पदं सास्त्रामिदं पठ्यते ॥ १० ॥

तदेहि प्रविशावलोकयावः (प्रवेशं नाटयतः)

Hero—(*Observing*), Friend (*Ayē*) we have even reached the Malaya mountain! (looking around) Oh the beauty of it! Clearly (*tathā hi*):—

(This Malaya mountain) with its dripping sandal trees notched (*bhagna*) by the rubbing of the broad cheeks (wall-like-cheeks) of the rutting quarter-elephants, with its echoing deep valleys (or valleys and vales) being lashed (furiously) by the billows of the sea, with its pearly slabs reddened (*rakta*) on account of the movements (*gati*) of the beautiful Siddha ladies by the alaktaka dye on their feet, here this Malaya mountain is seen; it makes my heart indescribably (*kimapi*) restless (*utsuka*, it longs for something indescribable). (8)

Come then. Going up here let us both see some good spot for (making) a hermitage fit for long (*ni*) residence.

Clown—Thus we do. (*Going ahead*). Come along, Sir.

[*Both gesticulate ascent (on the mountain)*].

Hero—(Suggesting the throbbing of his right eye and in thought).

Friend (my) right eye throbs; I have no expectation of (any) result; the words of sages cannot be false; what does it possibly indicate (*kathayiṣyati*)? (9)

Clown—Oh friend it indicates that some welcome (*priya*) thing is around (*āsanna*-near) for you.

Hero—So indeed as you say.

Clown—(*Looking around*) Oh friend, see, look. This (part) indeed looks like a penance-grove, beautified by peculiarly thick and oily trees, with exit of thick (*uddāma*) smoke blended with the fragrance of odorous oblations, with swarms of young deer (*śāvaka*) lying undisturbed (*an-udvigna*) and happily.

Hero—Well seen! This is indeed (*ēva*) a penance-grove.

For,

For clothing there are the barks (*tvac*) of trees cut off in not very big (sizes) as if through compassion; there is spring (*nairzarē*) water sky-clear and with many old (*jarat*) broken waterpots; at some places there also come to view *muñja* girdles thrown away by young students (*batu*) after they have snapped (*truṭitozzita*); and due to constant listening this line of the Sāmans is (here) being recited by the parrot. (10)

Therefore come. We (both) shall enter and see.

(*They show entering inside*)

नायकः—(सविस्मयं विलास्य) अहो नु खलु मुदितमुनिजनप्रविचार्यमाण-
संदिग्धवेदवाक्यविस्तरस्य पठद्भुजनाच्छिद्यमानार्द्रसमिधस्तापसकुमारिकापूर्ण-
माणबालवृक्षालवालस्य प्रशान्तरमणीयता तपोवनस्य । इह हि

मधुरमिव वदन्ति स्वागतं भृङ्गशब्दै-

नैतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ।

मम ददत इवार्थ्यं पुष्पवृष्टिं किरन्तः

कथमतिथिस्पर्शां शिक्षिताः शाखिनोऽपि ॥ ११ ॥

तन्निवासयोग्यमिदं तपोवनम् । मन्ये भविष्यतीह वसतामस्माकं परा निर्वृतिः ।

विदूषकः—भो वयस्य किं नु खल्वेते ईषद्वलितकन्धरा निश्चलमुख-
निस्सरद्वरदलितदर्भकवलाः समुन्नमितदत्तैककर्णाः सुखनिमीलितलोचना
आकर्णयन्त इव हरिणा लक्ष्यन्ते । [भो वअस्स किं णु खु एदे ईसिव-
लिअकन्धरा निच्चलमुहनिस्सरन्तदरदलिअदब्भकवला समुण्णमिददिण्णैककर्णा
णिमीलिदलोअणा आअण्णअन्ता विअ हरिणा लक्खीअन्ति ।]

नायकः—(कर्णं दत्वा) सखे सम्यगुपलक्षितम् । तथा हि

स्थानप्राप्त्या दधानं प्रकटितगमकां मन्द्रतारव्यवस्थां

निर्द्वादिन्या विपञ्च्या मिलितमलिरुतेनेव तन्त्रीस्वनेन ।

एते दन्तान्तरालस्थिततृणकवलच्छेदशब्दं नियम्य

व्याजिह्वाङ्गाः कुरङ्गाः स्फुटललितपदं गीतमाकर्णयन्ति ॥ १२ ॥

विदूषकः—भो वयस्य कः पुनरेष तपोवने गायति । [भो वअस्स को
उण एसो तवोवणे गाअदि ।]

नायकः—यथैताः कोमलाङ्गुलितलाभिहन्यमाना नातिस्फुटं कृणन्ति तन्व्यः

काकलीप्रधानं गीयते तथा तर्कयामि । (अङ्गुल्यग्रेणाग्रतो निर्दिशन्)

अस्मिन्नायतने देवतामाराधयन्ती काचिद्विव्यथोषिदुपवीणयति ।

विदूषकः—भो वयस्य एह्यावामपि देवतायतनं प्रेक्षावहे । [भो वअस्स ए-
हि अम्हेवि देवदाअदणं पेक्खम्ह ।]

Hero—(*Looking in surprise*) Oh indeed the very peaceful delightfulness of the penance-grove—where the details (*vistara*) of doubtful vedic texts (*vākya*) are being fully (*pra*) discussed by the happy sages, where moist sacrificial faggots are being cut by the reciting young students, where the basins of young trees are being filled by the daughters of ascetics (or ascetic girls)! Here certainly—

Even the trees are as it were reciting a sweet welcome through the humming of bees, these (trees) are as it were making a salutation by means of their tops bent down under the (weight of their) fruit, they are as it were presenting me a respectful offering (*arghya*) while scattering a shower of flowers; how even the trees are taught the service of guests (i.e. hospitality)! (11)

Therefore this penance-grove is good for our habitation. I feel (*manyē*) that while we stay here we shall attain the highest (*parā*) bliss (*nirvṛti*).

Clown—(*Looking here and there*) Oh friend, what possibly can these deer—with their necks slightly turned, with the slightly (*dara*) chewed (*dalita*) mouthfuls (*kavala*) of darbha grass slipping from their motionless mouths, attentive with their one ear raised and their eyes closed in pleasure—seem to listen?

Hero—(*Listening*) Friend, well-marked! So certainly—

These antelopes regulating the sound of the chewing of the mouthfuls of grass remaining (*sthita*) between their teeth (and) with their bodies bent (*vyājiḥma*) listen to a song with its words clear and elegant (*lalita*), a song which by the attainment of the proper place (*sthāna*—of articulation) exhibits arrangement of the *mandra* (bass) and the *tāra* (treble) notes by displaying the *gamakas* blended with the notes (*svana*) of the chords of the sounding (*nirhrādinī*) lute (*vipañcī*) as though with the humming of the bees. (12)

Clown—Oh friend, who here (*ēṣa*) again is singing in this penance-grove?

Hero—Since the chords being struck by the delicate pressings by the [left hand (*tala*)] fingers do not sound very distinctly and since the song is chiefly in a sweet low tone (*Kākalī*) I conclude—(pointing out in front by the tip of the finger) that in this temple some divine lady (*yoṣit*) propitiating a deity is playing on the lute (*upaviṇayati*) (before a Deity).

Clown—Oh friend, come on. We two also shall see this temple.

नायकः—साधूक्तं भवता । वन्द्याः खलु देवताः । (उपसर्पन्सहसा स्थित्वा)
 वयस्य कदाचिद्द्रुष्टुमनर्होऽयं स्त्रीजनो भवति । तदनेन तावत्तमालगुल्म-
 केनान्तरितौ देवतादर्शनावसरं प्रतिपालयावः । (तथा कुर्वतः)
 (ततः प्रविशति भूमावुपाविष्टा वीणां वादयन्ती मलयवती चेटी च)

नायिका—(संस्कृतमाश्रित्य गायति)

उत्फुल्लकमलकेसरपरागगौरद्युते मम हि गौरि ।

अभिवाञ्छितं प्रसिध्यतु भगवति युष्मत्प्रसादेन ॥ १३ ॥

नायकः—(कर्णं दत्त्वा) वयस्य अहो गीतमहो वादितम् । तथा हि

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना

विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।

गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्त्रोऽपि संपादिता-

स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥ १४ ॥

चेटी—(सप्रणयम्) भर्तृदारिके चिरं खलु त्वया वादितम् । न खलु ते
 परिश्रमोऽग्रहस्तानाम् । [भट्टिदारिए चिरं खु तु ए वादिदं । ण खु दे
 परिस्समो अगगहत्थाणं ।]

नायिका—(साधिक्षेपम्) इञ्जे चतुरिके गौर्याः पुरतो वीणां वादयन्त्या
 मे कुतोऽग्रहस्तानां परिश्रमः । [इञ्जे चदुरिए गौरिए पुरदो वीणं वादअन्ताए
 ६ कुदो मे अगगहत्थाणं परिस्समो ।]

चेटी—भर्तृदारिके ननु भणामि किमेतस्या देव्या निष्करुणायाः पुरतो
 वादितेन यैतावन्तं कालं कन्यकाजनदुःकरैर्नियमोपवासैराराधयन्त्या अद्यापि न
 ते प्रसादं दर्शयति । [भट्टिदारिए णं भणामि किं एदाए देवीए
 णिक्करुणाए पुरदो वाइदेण जा एत्तिअं कालं कण्णआजणदुक्करेहिं णिअमो-
 पंवासेहिं आराधअन्तीए अञ्जवि ण दे पसादं दंसेदि ।]

विदूषकः—भो वयस्य कन्यका खल्वेषा तर्कि न प्रेक्षावहे । [भो वअस्स
 कण्णआ खु एसा ता किं ण पेक्खसि ।]

Hero—Well said by you. Deities must indeed be saluted. (Approaching, and stopping all of a sudden). Friend, perhaps this lady might be one whom it is not proper (for us) to look at. Therefore let us get behind (*antarita*—concealed) this *tamāla* grove and await the opportunity for a visit to the diety. (They do so).

(Then enter sitting on the ground and playing a lute—
Malayavati and her maid).

Heroine—(Taking to Sanskrit, sings):

Oh revered Gaurī, with a fair splendour like the pollen of the filaments of a full-blown lotus, let my desire be fulfilled indeed through your kindness (or favour). (13)

Hero—(Giving his ear) O friend, what a (beautiful) song, beautiful music (*vādita*)! And surely—

Distinctness by the tenfold Vyanjanā mode (Dhātu) even has been here attained by her; this threefold '*laya*' (time) divided by the quick (*druta*), medium (*madhya*) and slow (*lambita*) has become very distinct. In due order (*kramēṇa*) have all (*api*) the three pauses been rendered with "*Gopuccha*" as the principal (pause) and the three modes (*vidhi*) of playing—viz. the *tattva* (the slow time), the "*ogha*" (the quick time), and the "*anugata*" (medium or moderate time) are satisfactorily (*samyak*) exhibited. (14)

Maid—(Candidly) Princess, you have long indeed played (upon the lute). Are your fingers not tired indeed?

Heroine—(In reproach) Oh Caturikā! while playing upon the lute in front of the Goddess how can there be any fatigue for my fingers?

Maid—Princess, I say—what is the use of playing upon the lute in the presence of such an unkind Goddess, who does not show you any favour when you are worshipping her with vows and fasts arduous for young girls for such a long time?

Clown—Oh friend, she is surely a maiden. Then why should we not see?

नायकः—को दोषः । निदोषदर्शना हि कन्यका । किन्तु कदाचि-
दस्मान्दृष्ट्वा बालभावसुलभलज्जासाध्वसान्न चिरमिह तिष्ठेत् । तदनेनैव
लताजालान्तरेण पश्यावः । (उभौ तथा पश्यतः)

विदूषकः—(दृष्ट्वा सविस्मयम्) भो वयस्य प्रेक्षस्व प्रेक्षस्व । अहो
आश्चर्यम् । न केवलं वीणाविज्ञानेनैव कर्णयोः सुखं करोति । वीणाविज्ञाना-
नुरूपेण रूपेणाप्यङ्गोः सुखमुत्पादयति । का पुनरेषा भविष्यति । किं
तावद्देवा । अथवा नागकन्यका । आहोस्विद्विद्याधरदारिका । उताहो
सिद्धकुलसंभवेति । [भो वअस्स पेक्ख पेक्ख अहह अच्छरिअं । ण केवलं
वीणाए कण्णाणं सुहं करोदि जाव इमिणा वीणाविण्णाणाणुरूपेण रूपेणवि
अच्छिणं सुहं उप्पादेदि । का उण एसा भविस्सदि । किं दाव देवी ।
अहवा णाअकण्णआ । आहो विज्जाहरदारिआ । उदाहो सिद्धकुलसंभवेत्ति ।]

नायकः—(सस्पृहमवलोकयन्) वयस्य केयमिति नावगच्छामि । एत-
त्पुनरहं जानामि

स्वर्गस्त्री यदि तत्कृतार्थमभवच्छक्षुःसदृशं हरे-

नाङ्गी चेन्न रसातलं शशमृता शून्यं मुखेऽस्याः सति ।

जातिर्नः सकलान्यजातिजायिनी विद्याधरी चेदियं

स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥ १५ ॥

विदूषकः—(नायकमवलोक्य सहर्षमात्मगतम्) दिष्टया चिरस्य तावत्कालस्य
पतितः खल्वेष गोचरे मन्मथस्य । अथवा ममैवैकस्य (आत्मानं निर्दिश्य)
ब्राह्मणस्य । [दिठ्ठिआ चिरस्य दाव कालस्स पडिदो खु एसो गोअरे
मम्महस्स । (आत्मानं निर्दिश्य) अहवा मम एव्व एकस्स बह्मणस्स ।]

चेटी—(सप्रणयम्) भर्तृदारिके ननु भणामि किमेतस्या निष्करुणायाः
पुरतो बाधितेन । [भट्ठिदारिए णं भणामि किं एदाए णिकरुणाए पुरतो
बाइवेण ।] (इति वीणामाक्षिपति)

Hero—What harm (is there)? Virgins surely may be looked at without sin (*doṣa*)! But perhaps seeing us she may not stay here long (enough) due to fear and bashfulness easy to maidenhood. Therefore let us both see from behind these tamāla trees.

(*Both espy thus,*)

Clown—(*Seeing, in dismay*) Oh friend, see, look. A wonder, a miracle! Not only does she please the ears by her great (practical) knowledge (*viññāna*) of (playing on) the lute, but by her beauty corresponding to her skill on the lute she gives delight to the eyes too. Who then can she be? Can she be then a Goddess? Or a Nāga maiden? Perchance the daughter of a Vidyādhara, or one born of a Siddha family?

Hero—(*Looking longingly*) Friend, I cannot decide who she may be. But I (surely) know this—

If she be a woman from heaven then the thousand eyes of Hari (i.e. Indra) have surely had their wish (fulfilled). If she can be a Nāga maiden, then the *Rasātala* (lower regions below the earth) is not without its moon (*śaśabhṛt*) with her face present there. (This) race of ours is (surely) victorious over all other races if she be any Vidyādhara's daughter. If (again) she is born of a Siddha family (*anvaṇa*) then in all the three worlds the Siddhās have become famous. (15)

Maid—(*Looking at the hero and with joy to himself*) Fortunately (*diṣṭyā*) it is after a long time that he has surely (here) fallen in the power of Love (i.e. range of Cupid). (Pointing at himself and gesticulating feasting). Or surely and certainly under the power of me alone—a Brāhmaṇa!

Maid—(*Candidly*) Princess, do I not say—what is the use of playing (upon the lute) before this pitiless Goddess who is not pleased. (She draws away the lute).

नायिका—(सरोपम्) हञ्जे मा भगवती गौरिमधिक्षिप । ननु कृतो मेऽद्य भगवत्या प्रसादः । [हञ्जे मा भवदि गोरी अधिक्खिव । णं किदो मे अज्ज भवदीए पसादो ।]

चेटी—(सहर्षम्) भर्तृदारिके कथय तावत्कीदृशोऽसौ । [भट्टिदारिए कहेहि दाव कीदिसो सो ।]

नायिका—हञ्जे जानामि । अद्य स्वप्न एवमेव वीणां वादयन्ती भगवत्या गौर्या भणितास्मि । वस्ते परितुष्टास्मि तवैतेन वीणाविज्ञानातिशयेनानया च अवलाजनदुष्करया असाधारणया ममोपरि भक्त्या । तद्विद्याधरचक्रवर्त्य-चिरेण स्वयमेव ते पाणिग्रहणं निर्वर्तयिष्यतीति । [हञ्जे जाणामि । अज्ज सिविणए एव्वं एव्व वीणं वादअन्ती भवदीए गोरीए भणिदमिह । वच्छे परितुष्टमिह तुह एदिणा वीणाविण्णाणादिसएण इमाए अ बालजणदुक्कराए असाहारणाए ममोवरि भर्त्ताए । ता विज्जाहरचक्रवत्ती अहरेण सअं एव्व दे पाणिग्रहणं निवत्तइस्सदित्ति ।]

चेटी—(सहर्षम्) भर्तृदारिके यद्येवं तत्किं स्वप्न इति भणसि । ननु हृदयस्थितो वरो भगवत्या देव्या दत्तः । [भट्टिदारिए जइ एव्वं ता कीस सिविणओत्ति भणासि । णं हिअअत्थिदो वरो भवदीए देवीए दिण्णो ।]

विदूषकः— भो वयस्य अवसरः खल्वेष आवयोर्देवीदर्शनस्य । तदेहि प्रविशामः । [भो वअस्स अवसरो खु एसो अद्धानं देवीदंसणस्स । ता एहि पविसिह ।]

नायकः—न तावत्प्रविशामि ।

विदूषकः—(अनिच्छन्तमपि नायकं बलादाकर्षति । उपसृत्य) स्वस्ति भवत्यै । सत्यमेव चतुरिका भणति । वर एव ते एष देव्या दत्तः [सोत्थि भोदिह । सच्चं एव्व चट्ठुरिआ भणादि । वरो एव्व दे एसो देवीए दिण्णो ।]

नायिका—(ससाध्वसमुत्तिष्ठन्ती नायकमुद्दिश्य अपवार्य) हञ्जे को नु खल्वेषः । [हञ्जे को णु खु एसो ।]

Herione— (*In anger*) Oh! Do not reproach Divine Gaurī. To day I have indeed been favoured by the divine Goddess.

Maid— (*In joy*) Princess, please, tell me what sort of favour it is?

Herione— Friend, today in a dream I recollect I was told by divine Gaurī while I was playing on a lute just like this:—
“Dear child Malayavati, I am completely satisfied by this your excellence in the skill of playing upon the lute and this uncommon devotion to me which is difficult for womenfolk. Therefore the Vidyādhara sovereign will before long and of his own free will (*svayamēva*) will accept your hand in (marriage).”

Maid— (*In joy*) Princess, if this is so, why (do you) call it a dream? Is it not that a husband (*vara*—or a boon) after your own heart has been given to you by the Goddess?

Clown— Oh friend, it is surely time we both paid a visit to the Goddess! Then come, let us go near.

Hero— No, I shall not enter just now.

Clown— (*Forcibly drags the hero even though unwilling*).

(*Both enter the temple*)

Clown— (*Approaching*) Hail to Your Ladyship. Madam, Caturikā speaks the truth only! This is indeed a husband (or a boon) granted to you by the Goddess.

Herione— (*Rising in fear—with reference to the Hero—aside*) Friend, who indeed is he (the Hero)? ;

चेटी—(नायकं निरूप्यापवार्यं) अनया अनन्यसदृश्याकृत्या एष स मगवत्याः प्रसाद इति तर्कयामि । [इमाए अण्णसरिसाए आकिदीए एसो सो भअवदीए पसादोत्ति तक्केमि ।]

(नायिकां सलजं सस्पृहं च नायकमवलोकयति)

नायकः—

तनुरियं तरलायतलोचने श्वसितकम्पितपीनघनस्तानि ।

भ्रममलं तपसैव गता पुनः किमिति संभ्रमधारिणि स्निह्यसे ॥ १६ ॥

नायिका—(अपवार्यं) हञ्जे अतिसाध्वसेन न शक्नोम्येतस्याभिमुखी स्थातुम् । [हञ्जे आदिसद्धसेण ण सक्कणोमि एदस्स अहिमुही ठाढुं ।]

(नायकं सलजं तिर्यक्पश्यन्ती किञ्चित्परावृत्तमुखी तिष्ठति ।

चेटी—मर्तृदारिके किमेतत् । [भट्टिदारिए कि एदं ।]

नायिका—हञ्जे न शक्नोम्येतस्यासजे स्थातुम् । तदेहान्यतो गच्छावः । (इति उत्थातुमिच्छति) [हञ्जे ण सक्कणोमि एदस्स आसण्णे चिट्ठिदुं । ता एहि अण्णदो गच्छह ।]

विदूषकः—भो विभेति खलु एषा । मम पठितविद्यामिवैनां मुहूर्तं धारयामि । [भो भाअदि क्खु एसा । मम पठिदविजं विअ मुहुतअं धारेमि ।]

नायकः—को दोषः ।

विदूषकः—भवति किमत्र युष्माकं तपोवन ईदृश आचारो येनातिथि-
रागतो वाङ्मात्रेणापि न संभाव्यते । [भोदि कि एत्थ तुह्माणं तवोवणे
ईदिसो आआरो जेण अदिही आअदो वाआमत्तेणवि ण संभावीअदि ।]

चेटी—(नायिकां दृष्ट्वात्मगतम्) अनुरज्यत इवात्रैतस्या दृष्टिः ।
भवत्त्वेवं तावद्भगिण्यामि । (प्रकाशम्) मर्तृदारिके युक्तं भणति ब्राह्मणः ।
उचितः खलु तेऽतिथिजनसत्कारः । तत्कस्मादेतस्मिन्महानुभाव एवं
प्रतिपत्तिमूढा तिष्ठसि । अथवा तिष्ठ त्वम् । अहमेव यथानुरूपं करिष्यामि ।
(नायकमुद्दिश्य) स्वागतं महाभागस्य । आसनपरिग्रहेणालंकारोत्विमं प्रदेशमार्यः ।
[अणुरज्जदि विअ एत्थ एदाए दिठी । भोदु एव्वं दाव भणिस्सं । (प्रकाशम्)
भट्टिदारिए जुत्तं भणादि बहणो । उच्चिदो खु दे अदिहिजणसक्कारो । ता
कीस एदस्सि महाणुभावे एव्वं पडिवात्तिमूढा चिट्ठुसि । अहवा चिट्ठु तुमं ।

Maid—(*Looking at the hero, aside*) On account of this extraordinary form (of his), I guess he must be the same favour of Gaurī.

(*Heroine keeps looking bashfully and longingly at the hero*).

Hero—

Oh lady with tremulous and long eyes, with plump (pīna) and compact (ghana) breasts which are agitated by breathing, this body of yours has already had sufficient exhaustion through (your) penance; then why again is it, oh respectful one (or hurried one—sam-bhrama), being exercised? (16)

Herione—(*Aside*) Friend, on account of great fear (or nervousness—sādhvasa) I am not able to stand facing (sam-mukha) him. (Sees the hero sideways with a blush and stands with her face slightly turned).

Maid—Princess, what is this? 3

Herione—Friend, I am unable to stand while he is near. Therefore come, let us go elsewhere. (So desires to raise herself).

Clown—Oh, she is indeed afraid. I shall detain her for a while (*muhūrta*) like my learning which I have studied.

Hero—What harm (is there)?

Clown—Your Ladyship! Is this the practice in your penance-grove (or why this behaviour of yours in this grove here) that a guest who has arrived is not welcomed even with a single word (or by so much as mere words even)?

Maid—(*Looking to the heroine, to herself*) Her eyes are surely (*iva*) delighted in looking at him (*atra*). Well, then I shall say this—(Aloud), Princess, the Brahmin declares rightly. It is indeed proper for you to welcome the guest. Then why are you so perplexed (*mūḍha*) in your respectful behaviour (*pratipatti*) towards such a great person (i.e. why are you at a loss to know the exact behaviour towards this great person)? Or you may wait. I my-

अहं एव जहाणुरूवं करिस्सं । (नायकमुद्दिश्य) साअदं महाभाअस्स ।
आसणपरि गहेण अलंकरेदु इमं पदेसं अजो ।]

विदूषकः— भो वयस्य शोभनमेघा भणति । उपविश्यात्र मुहूर्ते
विश्राम्यावः । [भो वअस्स सोहणं एसा भणादि । उवविसिअ एत्थ मुहुत्तअं
वीसमह ।]

नायकः—युक्तमाह भवान् । (इति उपविशतः)

नायिका—(चेटीमुद्दिश्य) अयि परिहासशीले मैवं कुरु । यदि
कदापि कोऽपि तापसः प्रेक्षते ततो मामविनीतेति संभावयिष्यति ।
[अह परिहासशीले मा एवं करेहि । कदापि कोवि तावसो पेक्खदि । तदो
मं अविणीदेत्ति संभावहस्सदि ।]

(ततः प्रविशति तापसः)

तापसः—आज्ञापितोऽस्मि कुलपतिना कौशिकेन । यथा वत्स
शाण्डिल्य पितुराज्ञया सिद्धयुवराजमित्रावसुर्भविष्यद्विद्याधरः कवर्तिनं कुमारं
जीमूतवाहनमिहैव मलयपर्वते कापि वर्तमानं भगिन्या मलयवत्या वरहे-
तोर्द्रेष्टुमद्य गतः । तं च प्रतीक्षमाणाया मलयवत्याः कदाचिन्मध्य-
दिनसवनवेलातिक्रामेत् । तदेनामाहूयागच्छेति । ततो यावद्गौरीयहमेव-
गत्वा मलयवतीमाकार्यं गच्छामि । (परिक्रम्य भूमिं निरूप्य सविस्मयम्)
अये कस्य पुनरियं पांशुले भूप्रदेशे प्रकाशितचक्रवर्तिचिह्ना पदपङ्क्तिः ।
(अग्रतो जीमूतवाहनं निर्दिश्य) नूनमस्यैवेयं महापुरुषस्य । तथा हि

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्ध्वो-

श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।

चक्राङ्गं च यथा पद्मद्वयमिव मन्ये तथा कोऽप्ययं

नो विद्याधरचक्रवर्तिपदवमिप्राप्य विश्राम्याति ॥ १७ ॥

self shall do what is proper. (Addressing the Hero). Welcome to you, my Lord (*Mahābhāga*). Please, (my) noble Lord may grace this place by accepting a seat.

Clown—Oh friend, she speaks well. Let us sit here and rest for a while.

Hero—Rightly do you say.

(*Thus both sit down*)

Herione—(*Addressing the Maid*) Oh jest-loving one, please do not do so. If some ascetic perchance looks around, then he may think that I am rude (or immodest).

(*Just then enter an ascetic*)

Ascetic—

I am ordered by Kauśika, the head of our teaching institution (*Kulapati*) thus:—"Child Śāṇḍilya, by his father's order the Siddha heir-apparent, Mitrāvasu has today gone to seek the future Vidyādhara Sovereign, Prince Jīmūtavāhana who is here only somewhere on the Malaya mountain, as a husband (*vara*) for (his) sister Malayavatī. In waiting for him perhaps Malayavatī's time of midday offering (or bath) may roll by; therefore call her and come." Therefore let me go to the Gaurī temple, call Malayavatī and go. *Moving about, seeing the place, and with surprise*) Oh! Whose line of footprints again is this with obvious (*prakaṭa*) signs of *cakra* in this dusty place? (Pointing out to Jīmūtavāhana in front). Can this not be the foot-print of this noble Lord himself? For—

This ūṣṇīṣa (characteristic mark of hair on the head of a Buddha denoting his future sanctity) is clearly seen here on the head, this circle of hair (*ūrṇā*) between the two eye-brows, these eyes resembling lotuses (*tāmarasa*), (this) broad chest (*vakṣasthala*) competes with a lion (or *Hari*), and this (his) pair of feet with the marks of the *Cakra*—From all this (*yathā . . . tathā*) I think whoever this person may be, he will not rest without obtaining the position (*padavī*) of the sovereign of the Vidyādharās.

अथवा कृतं संदेहेन । व्यक्तमनेनैव जीमूतवाहनेन भवितव्यम् ।
 (मलयवतीं निरूप्य) अये इयमपि राजपुत्री । (उभौ विलोक्य)
 चिरात्खलु युक्तकारी विधिः स्याद्यदि युगलमेतदन्योन्यानुरूपं षटयेत् ।
 (उपसृत्य नायकमुद्दिश्य) स्वस्ति भवते ।

नायकः—(उत्थाय) भगवन् जीमूतवाहनोऽभिवादयते । (उत्थातु-
 मिच्छति)

तापसः—अलमलमभ्युत्थानेन । ननु सर्वस्याभ्यागतो गुरुरिति भवा-
 नेवात्माकं पूज्यः । तद्यथासुखं स्वीयताम् ।

नायिका—आर्यं प्रणमामि [अञ्जं प्रणमामि ।]

तापसः—वत्से अनुरूपभर्तृगामिनी भूयाः । राजपुत्रि त्वामाह कुलपतिः
 कौशिको यथातिक्रामति मध्यंदिनसवनवेला तत्स्वरितमागम्यतामिति ।

नायिका—यद्गुरुराज्ञापयति (उत्थाय निःश्वस्यात्मगतम्)

एकतो गुरुवचनमन्यतो दयितदर्शनसुखानि ।

गमनागमनविमूढमद्यापि दोलायते मे हृदयम् ॥ १८ ॥

[जं गुरु आणवेदि ।

एकतो गुरुवचनं अण्णतो दइअदंसणसुहाइं ।

गमनागमनविमूढं अञ्जपि दोलपदि मे हिअअम् ॥ १८ ॥]

(सलज्जं सानुरागं च नायकं तिर्यक्पश्यन्ती तापससहिता निष्क्रान्ता नायिका
 चेटी च)

नायकः—(सोत्कण्ठं निःश्वस्य नायिकां पश्यन्)

अनया जघनाभोगभरमन्थरयानया ।

अन्यतोऽपि व्रजन्त्या मे हृदये निहितं पदम् ॥ १९ ॥

विदूषकः—भो दृष्टं त्वया यत्प्रेक्षितव्यम् । श्रुतं यच्छ्रोतव्यम् । तदिदानीं
 मध्याह्नसूर्यकिरणसंतापद्विगुणित इव मे जठराग्निर्धमधमायते । तदेहि
 निष्क्रामावः । येन ब्राह्मणोऽतिथिर्भूत्वा मुनिजनसकाशाह्लब्धैः कन्दमूलफलैरपि
 तावत्प्राणधारणं करिष्यामि । [भो दिष्टं तुष्टं जं पेक्खिद्वं । सुद्धं

Or enough of (*kṛtam*) doubt. This one himself must clearly be Jīmūtavāhana. (Seeing Malayavatī) Oh here is too Princess Malayavatī. (Looking at both) After a long time would the creator indeed be doing the right thing (*yuktakāri*) if he brings together this mutually suited pair.

(*Approaching, to the Hero*)

Hail to Your Lordship.

Hero—oh revered one!—(it is) Jīmūtavāhana saluting (*wishes to rise*).

Ascetic—Enough, away with standing up in respect. You yourself deserve to be respected by us since the rule (*iti*) indeed is that “To all the guest is respectable” (*guru*). Therefore, please, be at ease.

Heroine—Sir, I salute (you).

Ascetic—(*Looking at the Heroine*) Child! May you get united with a suitable husband. Princess, the head of—our teaching institution—Kauśika tells you: “As (*yatha... tat*) the time of the midday oblation may pass by; you should come in (all) hurry.”

Heroine—As the preceptor orders. (*Then she rises and with a sigh to herself*)—

On one side there is the order of His Holiness and on the other side (here is) the pleasure of the sight of my beloved person! Hence at a loss to decide (*vimūḍha*) between going and not going my heart oscillates still. (18)
(*With a blush, and lovingly eyeing the Hero sideways, exit accompanied by the Ascetic.*)

Hero—(*Heaving longingly, seeing the Heroine*)—

By her with a slow gait (*yāna*, or slow steps) due to the burden of the expansive hips a step is laid on my heart even while she goes elsewhere. (19)

Clown—Oh, you have seen what ought to be seen; you have heard what deserves to be heard. Now therefore (*tad*) just now my gastric fire (*jaṭharāgni*) as it were doubled by the heat of the rays of the midday sun, rages. Come then; let us go. So that I, a Brahmin, shall become a guest and by the tubers, roots and fruits at least obtained from the ascetics, I shall sustain my life.

जं सोदध्वं । ता दांणीं मज्झणसूरकिरणसंदावदिउणिदो विअ मे उदरग्गी
'धमधमा अदि । ता एहि णिक्कमहा । जेण बह्मणो अदिही भविअ
मुणिजणसआसादो लद्धेहि कन्दमूलफल्लेहि पि दाव पाणधारणं करिस्सं ।]

नायकः—(ऊर्ध्वमवलोक्य) अये मध्यमध्यास्ते नभस्तलस्य' भगवान्
सहस्रदीधितिः । तथाहि

तापात्तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्
संसक्तैर्निजकर्णतालपवनैः संवीज्यमानाननः ।
संप्रत्येष विशेषसिक्तहृदयो हस्ताञ्जितैः शीकरै-
र्गाढायल्लुकदुःसहामिव दशां घत्ते गजानां पतिः ॥ २० ॥
तदेह्यावामपि गच्छावः । (इति निष्क्रान्तौ)

इति प्रथमोऽङ्कः ।

Hero—(*Looking above*) Oh, here this revered sun (lit. the thousand-rayed one) abides in the middle of the lower region of the sky). For—

Having his two cheeks rendered whitish by the sandal juice rubbed on at that very moment due to heat, fanning his face by constant breezes (*pavana*) from flapping of his own ears, now his chest sprinkled specially by the spray issuing (or thrown) from his trunk (*hasta*) this lord of elephants, as it were, undergoes a plight difficult to bear due to intense longing. (20)
Come then, we both too shall go.

(*Exit*).

[HERE ENDS THE FIRST ACT.]

द्वितीयोऽङ्कः

(ततः प्रविशति चेटी)

चेटी—आज्ञप्तास्मि भर्तृदारिकया मलयवत्या । यथा हञ्जे मनोहरिके अद्य चिरयति मे भ्रातार्यमित्रावसुः । तल्लघु गत्वा जानीहि किमागतो न वेति । (परिक्रामति । नेपथ्याभिमुखमवलोक्य) तद्यथाज्ञप्तमनुतिष्ठामि । का पुनरेषा त्वरितत्वरितमिति एवागच्छति । (निरूप्य) कथं चतुरिका । [आण्णत्तमिह भट्टिदारिआए मलअवदीए । जहा हञ्जे मणोहरिए अज्ज चिराअदिं मे भादुओ अज्जमित्तावसू । ता लहु गदुअ जाणेहि किं आअदो ण वेत्ति । ता जहाणत्तं अणुचिट्ठामि । (परिक्रामति । नेपथ्याभिमुखमवलोक्य) का उण एसा तुरिदतुरिदं इदो एव्व आअच्छदि । (निरूप्य) कहं चउरिआ ।]

(ततः प्रविशति द्वितीया चेटी)

प्रथमा—(उपसृत्य) हला चतुरिके किं निमित्तं एवं त्वरितत्वरितं आगम्यते । [हला चउरिए किं निमित्तं तुए एव्वं तुरिदतुरिदं आअच्छीअदि ।]

द्वितीया—हला मनोहरिके आज्ञप्तास्मि भर्तृदारिकया मलयवत्या । हञ्जे चतुरिके कुसुमावचयपारिभ्रमनिःसहं मे शरीरम् । शरदातपजनितोऽयं मे संतापोऽधिकतरं बाधते । तद्रच्छ त्वं बालकदलीपत्रपरिक्षिते चन्दनलतागृहे चन्द्रमणिशिलातलं सज्जीकुर्विति । अनुष्ठितं च मया यथाज्ञप्तम् । तथा-वदत्वा भर्तृदारिकयै निवेदयामि । [हला मणोहरिए आणत्तमिह भट्टिदारिआए मलअवदीए । हञ्जे चउरिए कुसुभावचअपरिस्समणीसहं मे सरीरं । सरदाद-वजणिदो अअं मे सन्दावो अहिअदरं बाधेदि । ता गच्छ तुमं बालकदलीपत्तपरि किखत्ते चन्दणलताघरणं चन्दमणिसिलाअञ्जं सज्जीकरोहिस्सि । अणुचिट्ठिअं अ मए जहा आणत्तं । त जाव गदुअ भट्टिदारिआए निवेदेमि ।]

ACT II

(Then enter the Maid)

Maid—I am ordered by Princess Malayavati thus—“Friend Manoharikā, my brother, the venerable Mitrāvasu, is late (or delayed) today. Therefore quickly go and ascertain whether he has come or not. Therefore I am carrying out that order. *(Turns about. Looking at the tiring-room)*. Who again is this one that comes in great hurry in this very direction? *(Seeing closely)* Oh *(is it)* Caturikā?

(Then enter the Second Maid)

First Maid—*(Coming near)* Oh Caturikā! For what reason are you coming thus in all hurry?

Second Maid—Oh Friend Manoharikā, I am ordered by Princess Malayavati—Oh Caturikā, my body cannot bear the exertion of plucking flowers; this suffering (i.e. passion) springing from the autumnal heat is distressing me much more. Therefore you go and in the bower of sandal creepers overlaid with young plantain leaves get ready the slab of moonstone. And I have carried out the order. Therefore then let me go and report to the Princess.

प्रथमा—यद्येवं तल्लु गत्वा निवेदय येनास्यास्तत्र गताया उपशमिष्यति संतापः । [जइ एव्वं ता लहु गदुअ णिवेदेहि जेण से तहिं गदाए उवसमिस्सदि सन्दावो ।]

द्वितीया—(विद्वस्यात्मगतम्) नेदशस्तस्याः संतापो य एवमुपशमं गमिष्यति । विचित्ररमणीयं चन्दानलतागृहं प्रेक्षमाणाया अधिकतरं संतापो भविष्यतीति तर्कयामि । तद्वच्छ त्वम् । अहमपि सज्जीकृतं मणिशिलातलमिति गत्वा भर्तृदारिकायै निवेदयामि । [ण ईरिसो से सन्दावो जो एव्वं उवसमं गविस्सदि । विचित्ररमणीअं चन्दणलताघअं पेक्खन्तीए अहिअदरं सन्दावो भविस्सदिति तक्केमि । (प्रकाशम्) ता गच्छ तुमं । अहं पि सज्जीकिदं मणिशिलाअलंति गदुअ भट्टिदारिआए णिवेदेमि ।]

(इति निष्क्रान्ते)

प्रवेशकः ।

(ततः प्रविशति सोत्कण्ठा मलयवती चेटी च)

नायिका—(निःश्वस्यात्मगतम्) अयि हृदय तथा नाम तदा तस्मिञ्जने लज्जया मां पराङ्मुखीकृत्येदानीमात्मना तत्र गतोऽसीत्यहो त आत्मभरित्वम् । (प्रकाशम्) हञ्जे आदेशय मे भगवत्या आयतनस्य मार्गम् । [अयि हिअअ तघा णाम तदा तस्सि जणे लज्जाए मं परंमुहीकरिअ दारिणि अप्पणा तहिं गदोसित्ति अहो दे अप्पंभरितणं । (प्रकाशम्) हञ्जे आदेशेहि मे भअवदीए आअदणस्स मगं ।]

चेटी—ननु चन्दनलतागृहं भर्तृदारिका प्रस्थिता णं चन्दणलदाघरअं भट्टिदारिआ पत्थिदा ।]

नायिका—(सलज्जम्) हञ्जे सुधु त्वया स्मारितास्मि । तदेहि तत्रैव गच्छावः । [हञ्जे सुधु तुए सुमराविदग्धि । ता एहि तहिं एव्व गच्छह ।]

चेटी—एत्वेव भर्तृदारिका [एदु एदु भट्टिदारिआ ।] (अप्रतो गच्छति)

(नायिकान्यतो गच्छति)

First Maid— If so, then go quickly and report so that when she goes there her agony may stop.

Second Maid— (*Laughing loudly, to herself*) Her suffering is not of such a type as would thus be alleviated. Even while she sees the beautiful and charming arbour of sandal-creepers her agony may get enhanced; that is how I guess! (*Aloud*) Then you go. I too, shall go and report to the Princess that the moon-stone slab is kept ready.

(*Exit both*)

[*Here ends the interlude*]

(*Then enter the impassioned Malayavati and Maid*)

Herione— (*Sighing to herself*) Oh heart, In that manner having indeed made me turn away from that person then through bashfulness, now you have gone just there of yourself—is, oh, your great self-indulgence (or greed). (*Aloud*) Oh, show me the way to the temple of the Goddess.

Maid— Is it not that the Princess is proceeding to the sandal-creeper arbour?

Herione— (*In bashfulness*) Oh, well am I reminded by you. Come then, let us go there only.

Maid— Come, proceed, Princess. (*She goes ahead*).

(*Heroine goes elsewhere*)

चेटी—(पृष्ठतो दृष्ट्वा सोद्वेगमात्मगतम्) अहो अस्याः शून्यहृदयत्वम् । कथं तदेव देवीभवनं प्रस्थिता । (प्रकाशम्) भर्तृदारिके नन्वितश्चन्दनलतागृहम् । तदित एहि तावत् । [अहो से सुण्णहिअअत्तणं । कहं तं एव्व देवीभवणं पत्थिदा । (प्रकाशम्) भट्टिदारिए णं इदो चन्दणलदाघरअं । ता इदो एहि दाव ।] (नायिका सविलसस्मितं तथा करोति)

चेटी—इदं चन्दनलतागृहम् तत्प्रविश्य चन्द्रमणिसिलातल उपविशतु भर्तृदारिका । [इदं चन्दणलदाघरअं ता पविसिअ चन्दमणिसिलाअले उवविमिदु भट्टिदारिआ ।] (उभे उपविशतः)

नायिका—भगवन् कुसुमायुध येन त्वं रूपशोभया निर्जितोऽसि तस्य त्वया न किमपि कृतम् । मम पुनरनपराद्धाया अप्यबलेति कृत्वा प्रहरन्न लज्जसे । हञ्जे किं पुनर्धनपल्लवनिरुद्धसूर्यकिरणं तदेव चन्दनलतागृहं न मेऽद्यापि संतापदुःखमपनयति । (निःश्रव्यात्मगतम्) [भअवं कुसुमाउह जेण तुमं रूवसेाहाए णिज्जिदोसि तस्स तुए ण किंपि किदं । मम उण अणवरद्धाएवि अबलेत्ति करिण पहरन्तो ण लज्जेसि । (आत्मानं निर्वर्ण्य मदनावस्थां नाटयन्ती प्रकाशम्) हञ्जे कीस उण धणपल्लवणिरुद्धसूरकिरणं तं एव्व चन्दणलदाघरअं ण मे अज्जवि सन्दावदुक्खं अवणेदि ।]

चेटी—(सस्मितम्) जानाम्यहमत्र कारणम् । किं पुनरसंभावनीयमिति भर्तृदारिका न तत्प्रतिपद्यते । [जानामि अहं एत्थ कारणं । किं उण असंभावणीअंति भट्टिदारिआ ण तं पडिवज्जदि ।]

नायिका—(आत्मगतम्) कथं लक्षितेवाहमेतया । तथापि पृच्छामि तावत् । हञ्जे किं तव एतेन । तत्कथय तावत्किं तत्कारणम् । [कहं लक्खिदा विअ अहं एदाए । तहाहि पुच्छिस्सं दाव । (प्रकाशम्) हञ्जे किं तुह एदिणा । ता कहेहि दाव किं तं कारणं ।]

चेटी—एष ते हृदयस्थितो वरः । [एसो दे हिअअट्टिदो वरो ।]

नायिका—(सहर्षं ससंभ्रमोत्थाय द्वित्राणि पदानि गत्वा) कुत्र कुत्र सः । [कहिं कहिं सो ।]

चेटी—(उत्थाय सस्मितम्) भर्तृदारिके स कः । [भट्टिदारिए सो को ।] (नायिका सलज्जमुपविश्याबोमुखी तिष्ठति)

Maid— (*Seeing behind, with alarm, to herself*) Oh, her absent-mindedness! How she starts to go to that very temple of the Goddess. (Aloud) Princess, is it not that this way is the sandal-creeper arbour! Therefore this way, come then.

(*Heroine does so with a forced smile*)

Maid—This is the sandal creeper arbour. Then entering, let the Princess sit down on the moon-stone slab.

(*Both sit down*)

Heroine— (*Sighing, to herself*) Revered flower-arrowed (Cupid), against him who has exceeded you in beauty of form, you have done nothing! And striking at me, who have not even offended (you), thinking she is weak (or helpless—*abalā*) how is it that you are not ashamed!! (Looking at herself and acting as a love-sick person, aloud) Oh, why again does that very sandal creeper arbour, keeping off the sun's rays by its thick foliage, does not today remove the agony of my passion?

Maid—(With a smile) I do know the reason here. But thinking it to be improbable Princess would not acknowledge it!

Heroine— (*To herself*) How (now), I seem to be marked by her! However I shall ask her just now. (Aloud) Well, what have you to do with that? Tell me immediately (*Tāvat*) what is that reason!

Maid—Here that *Vara* (husband) (or boon) of yours in your heart?

Heroine— (*Joyfully, rising hurriedly and going two or three paces*) Where, where is he?

Maid— (*Getting up with a smile*) Princess, who is he?

(Blushing the heroine sits down and waits with her face hung down).

चेटी—भर्तृदारिके नन्वेतदस्मि वक्तुकामा । एष ते हृदयस्थितो वर एव
देव्या दत्त इति स्वप्ने प्रस्तुते यस्तत्क्षणमेव प्रविमुक्तकुसुमबाण इव मकरध्वजो
भर्तृदारिकया दृष्टः स तेऽस्य संतापस्य कारणं येनैतत्स्वभावशीतलमपि
चन्दनलतागृहं न ते संतापदुःखमपनयति । [भट्टिदारिए णं एतदभिह वक्तुकामा
एसो दे हिअअठ्ठिदो वरो एव देवीए दिण्णात्ति सिविणए पत्थाविदे जो
तक्खणं एव पविमुक्ककुसुमबाणो विअ मअरद्धओ भट्टिदारिआए दिठ्ठो सो
दे भूमस्स सन्दावस्स कारणं जेण एदं सहावसीअलंपि चन्दनलताधरअं ण दे
सन्दावदुक्खं अवणेदि ।]

नायिका—(चतुरिकाया अलकं स्पृशन्ती) हज्जे चतुरिका खलु त्वम् ।
किं तेऽपरं प्रच्छाद्यते । तत्कथयिष्यामि । [हज्जे चउरिआ खु तुमं । किं दे
अवरं पच्छादीअदि । ता कहिस्सं ।]

चेटी—भर्तृदारिके ननु इदानीमेव कथितममुना वरालापमात्रजनितेन
संभ्रमेण । तदलं संभ्रमेण कामसंतापेनच । यद्यहं चतुरिका तदा सोऽपि
भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यस्मिन्नभिरस्यते तदिमपि मया लक्षितम् ।
[भट्टिदारिए णं दाणिं एव कहिदं इमिणा वरालापमत्तजणिदेण सम्भमेण ।
ता अलं संभमेण कामसंतावेण अ । जइ अहं चउरिआ तदा सोवि
भट्टिदारिअं अपेक्खन्तो ण मुहूत्तअं पि अण्णहिं आहिमस्सादित्ति ता
एदंपि मए लक्खिदं ।]

नायिका—(सासम्) हज्जे कुतोऽस्माकमीदृशी भागधेयता । [हज्जे
कुदो अह्माणं एदिसी भाअधेअदा ।]

चेटी—भर्तृदारिके मैवं भण । किं मधुमथनो वक्षःस्थलेन लक्ष्मीमनुद्वहन
निर्वृत्तो भवति [भट्टिदारिए मा एवं भण । किं मधुमहणो वच्छस्थलेण
लच्छि अणुवहन्तो णिवुदो होदि ।]

नायिका—किं स्वजनः प्रियं वर्जयित्वान्यद्गणितुं जानाति । सखि
अतोऽपि मे संतापोऽधिकतरं बाधते यत्स महानुभावो वाङ्मात्रेणाप्यकृत-
प्रतिपत्तिमदक्षिणेति मां संभावयिष्यति । [किं सजणो पिअं वज्जिअ अण्णं
मणिदुं जाणेदि । सहि अदो वि मे सन्दावो अहिअदरं वाधेदि जं सो
महाणुभावो वाआमेत्तकेण वि अकिदपडिवत्ति अदक्खिणेत्ति मं
संभावइस्सदि ।]

Maid—Princess, is it not now itself proclaimed by this *Vara* (husband) of yours in your heart that was given by the goddess in your dream. When it started—that was at that moment itself seen by the Princess like a (second) Revered Flower—arrowed (Cupid) without his flowery arrows. He is the cause of this grief of yours! On which account even this naturally cool sandal creeper-bower cannot alleviate the agony of your passion!

Heroine—(*Caressing the curls of Caturikā*) Oh Caturikā, (clever) indeed you are! What else can be kept (or concealed) from you? So I shall tell it.

Maid—Princess, am I not about to say this—Here that flurry caused by the mere mention of (the word) *Vara*. Now then enough of the agitation and the fever of love! If I am (really) *Caturikā* then it is already apprehended by me that not seeing the Princess he too cannot be delighted in anything else even for a while (*Muhūrta*)!

Heroine—(*With tears*) Oh whence such (state of) good luck for us?

Maid—Princess, do not say so. Can Viṣṇu (the killer of Madhu) not having Laxmī on his broad bosom feel happy?

Heroine—Can one's kindred know to utter anything but pleasing? Friend, due to this (additional) reason too my agony pains me more that the noble one, who was not honoured by even so much as a mere word, would consider me to be discourteous!

चेटी—भर्तृदारिके मा रुदिहि । ... अथवा कथं न रोदिष्यति
अतिशयमस्या हृदयसंतापो बाधते । तत्किमिदानीमत्र करिष्यामि । तथा-
वचन्दनलतापल्लवरसमस्या हृदये दास्ये । ... भर्तृदारिके ननु भणामि मा
रुदिहि । अयं खलु स्तनवर्तुलदत्तश्चन्दनपल्लवरस एभिरनवरतपतद्भिर्बा-
ष्पबिन्दुभिरूष्णीकृतो न ते हृदयस्यैतं संतामपनयति ।]

[भट्टिदारिए मा रोद । अहवा कहं ण रोइस्सदि । अदिसअं से
हिअअस्स सन्दावो बाधेदि । ता किं दाणिं एत्थ करइस्सं । ता जाव
चन्दणलदापल्लवरसं से हिअए दाइस्सं । (उत्थाय चन्दनपल्लवं गृहीत्वा
निष्पीड्य रसं हृदये ददाति) भट्टिदारिए णं भणामि मा रोद ।
अअं खु थणवट्ठुलदिण्णो चन्दणपल्लवरसो इमेहिं अणवरदपडन्तेहिं
बाष्पबिन्दूहिं उण्हीकिदो ण दे हिअअस्स एदं सन्दावं अवणेदि ।]

(कदलीपत्रमादाय वीजयति)

नायिका—(हस्तेन निवारयन्ती) सखि मा वीजय । उष्णः खल्वेव
कदलीदलमारुतः । [सहि मा वीजेहि । उण्हो खु एसो कदलीदल-
मारुओ ।]

चेटी—भर्तृदारिके मास्य दोषं कथय ।

करोषि घणतरुणचन्दनपल्लवसंसर्गशीतलमर्षामम् ।

निःश्वासैस्त्वमेव कदलीदलमारुतमुष्णम् ॥

[भट्टिदारिए मा इमस्स दोसं कहेहि ।

कुणसि घणतरुणचन्दनपल्लवसंसर्गसीदलं पि इमं ।

णीसासेहिं तुमं एवं कअलीदलमारुअं उण्हं ॥ १ ॥],

नायिका—(सासम्) सखि अस्ति कोऽप्यस्य संतापस्योपशमोपायः ।

[सहि अत्थि कोवि इमस्स संदावस्स उवसमोवाओ ।]

चेटी—भर्तृदारिके अस्ति यदि स एवात्रागच्छति । [भट्टिदारिए अत्थि
जदि सो एत्थ आअच्छदि ।]

(ततः प्रविशति नायको विदूषकश्च)

नायकः—

व्यावृत्त्यैव सितासितेक्षणरुचा तानाश्रमे शाखिनः

कुर्वत्या विटपावसक्तविलसत्कृष्णाजिनौघानिव ।

यद् दृष्टोऽस्मि तथा मुनेरपि पुरस्तेनैव मर्यादते

पुष्पेषो भवता मुधैव किमिति क्षिप्यन्त एते शराः ॥ २ ॥

Hero—Princess, do not weep. Or how would she not weep? Excessively does the pain of her heart torment her! Then what just now may I do in this matter? Therefore let me in the meantime (*yāvat*) apply the juice of the sprouts of the sandal-creeper to her bosom.

(*Rising she takes the sandal sprouts and squeezing them applies the juice to (Malayavatī's) bosom*)

Princess, do I not say, please don't weep! This juice of sandal sprouts applied to your round breasts would surely not relieve this pain of the agony of your heart when it is rendered hot by these drops of tears falling continuously. (*She takes a plantain-leaf and fans her*).

Heroine—(By her hand prevents her) Oh friend, do not fan (me). Hot indeed is this wind from the plantain-leaf!!

Maid—Princess, do not tell (me) of its fault—

You yourself are rendering hot by your sighs this wind from the plantain-leaf, though (it) is cool on account of its contact with the thick and young sandal sprigs! (1)

Heroine—(*In tears*) Friend, is there any means whatsoever to alleviate this agony?

Maid—Princess, (yes) there is provided he himself comes here.

(*Then enter the hero and the clown*)

Hero—

With her bright and blue lustre from the eyes (i.e. glance) she made those trees in the hermitage as it were to possess numbers of shining and black (antelope) skins clinging to their branches (*Vitāpa*); and when in her turning away itself (*Vyāvṛtṭyā ēva*) I was seen by her regardless of the presence of that ascetic and while I have been hit by that very (glance), why Oh Flower-arrowed (Cupid), by you are these arrows being hurled even fruitlessly (at me)? (2)

विदूषकः—भो वयस्य कुत्र खलु ते गतं तद्धीरत्वम् । [भो वयस्य कहिं खलु दे गदं तं धीरत्तण ।]

नायकः—वयस्य । ननु धीर एवास्मि । कुतः
नीताः किं न निशाः शशाङ्कधवला नाघ्रातमिन्दीवरं
किं नोन्मीलितमालतीसुरभयः सोढाः प्रदोषानिलाः ।
हुङ्काराः कमलाकरे मधुलिहां किंवा मया न श्रुता
निर्व्याजं विधुरेष्वर्धार इति मां येनाभिधत्ते भवान् ॥ ३ ॥
अथवा सम्यगभिहितं वयस्येन ।

स्त्री—हृदयेन न सोढाः क्षिताः कुसुमेयवोऽप्यनङ्गेन ।
येनाद्यैव पुरस्त्व वदामि धीर इति स कथमहम् ॥ ४ ॥
विदूषकः—(आत्मगतम्) एवमधीरत्वं प्रतिपद्यमानेनाख्यातो महाननेन
हृदयास्यावेगः । नत्यावस्थमेवैनमाक्षिपामि । ... भो वयस्य कस्मात्पुनरय
त्वं लघ्वेव गुरुजनं गुर्ध्रापत्वेहागतः । [एवमधीरत्तणं पडिवज्जन्तेण
अचक्खिदो महन्तो अणेण हिअअस्स आवेगो । ता जाव्व कहं एव्व एदं
आक्खिवामि । (प्रकाशम्) भो वयस्य कीस उण अज्ज तुमं लहु एव्व
गुरुअणं सुखूसिअ इह अगदो ।]

नायकः—वयस्य स्थाने खल्वेष प्रश्नः । कस्य वान्यस्यैतत्कथनीयम् । अद्य
खलु स्वप्ने जानामि सैव प्रियतमा (अङ्गुल्या निर्दिशन्) अत्र चन्दनलतागृहे
चन्द्रकान्तमणिशिलायामुपविष्टा प्रणयकुपिता किमपि मामुपालभमानेव रुदती
मया दृष्टा । तदिच्छामि स्वप्नानुभूतदयितासमागमरम्येऽस्मिन्नेव प्रदेशे
दिवसशेषं समतिवाहयितुम् । तदेहि गच्छावः ।

(परिक्रामतः)

विदूषकः—एतु एतु भवान् । [एतु एतु भवं]

चेटी—(कर्णं दत्त्वा समभ्रमम्) भर्तृदारिके पदशब्द इव श्रूयते ।
[भट्टिदारिणं पदसद्वो विअ सुणीअदि ।]

नायिका—(समभ्रममात्मानं पश्यन्ती) हञ्जे ममेदृशमाकारं प्रेक्ष्य कोऽपि
मे हृदयं कलयिष्यति । तदुत्तिष्ठानेन रक्ताशोकपादपेनान्तरिते प्रेक्षावहे तावत्क
एष इति । [हञ्जे मे ईदिसं आआरं पेक्खिअ कोवि मे हिअअं कलहस्सदि ।
ता उट्ठेहि । इमिणा रत्तासोअपादवेण अन्तग्गिदा पेक्खम्मह दाव को एसोत्ति ।]
(तथा कुरुतः)

Clown— Friend, where indeed has all that firmness of yours gone?

Hero— Friend, surely I am firm enough. Since—

Have not the nights white with moonlight been passed by me? Has not the blue lotus been smelt by me? Have not the evening breezes perfumed by the fully blossomed Mālāti suffered by me? Or have not the hummings of the bees in the lotus-groves been heard by me that you should openly call me to be a coward among love-lorn presons? (3)

Or well enough it has been said by my friend! By By me with my heart on (my) girl (strihṛdayēna— or by me who am a coward) even the flowery arrows hurled by Cupid (Lit. the bodiless) have not been tolerated! How can that I even today declare before you that I am firm enough! (4)

Clown— (*To himself*) Thus by him while acknowledging his want of firmness has been declared his heart's greatest agony! Then how in the meantime shall I divert him? (Aloud) Oh Friend, how did you again today come here so quickly after the service of your parents?

Hero— Friend, your question is very appropriate indeed! To whom else can it be declared? Today surely in a dream I recollect—the self-same beloved (of mine) (he points by his finger) sitting here on the moon-stone slab in this sandal creeper bower, reproaching me as it were on some point, in her anger of love, was seen weeping by me. Therefore I desire to pass the remaining day in this very place—delightful owing to the contact of my beloved experienced by me in my dream? Therefore, come let us both go.

Clown— Come, Your Highness come. (*Both walk about*).

Maid— (*Listening, in haste*) Princess, sound of (somebody's) foot-steps is seemingly heard!

Herione— (*In a flurry, looking towards herself*) Oh, having marked this state of mine somebody may infer my mind! Therefore get up, concealed by this red Aśoka tree, let us see as to who he is. (*They do as said*).

विदूषकः—भो वयस्य एतच्चन्दनलताग्रहम् । तदेहि प्रविशावः । [भो वअस्स एदं चन्दणलदाघरअं । ता एहि पविसह ।] (नाट्येन प्रविशतः)

नायकः—(विलोक्य)

चन्दनलताग्रहमिदं सचन्द्रमणिशिलमपि प्रियं न मम ।

चन्द्राननया रहितं चन्द्रिकया मुखमिव निशायाः ॥ ५ ॥

चेटी—(नायकं दृष्ट्वा) भर्तृदारिके दिष्ट्या वर्धसे । स एव ननु ते हृदयवल्लभो जनः । [भट्टिदारिए दिष्टिआ वडुसि । सो एव्व णं दे हिअ-अवल्लहो जणो ।]

नायिका—(दृष्ट्वा सहर्षं ससाध्वसं च) हञ्जे एनं प्रेक्ष्यातिसाध्वसेन न शक्नोमीहवासन्ने स्थातुम् । कदापि एष मां प्रेक्षते । तदेह्यन्यतो गच्छावः । ... हञ्जे वेपते मे वामोरुः । [हञ्जे एदं पेक्खिअ अदिसद्धसेण ण सक्कणोमि इह एव्व असण्णे चिठ्ठिहुं । कदावि एसो मं पेक्खदि । ता एहि अण्णदो गच्छम्ह ।] (सोत्कम्पं पदं दत्त्वा) हञ्जे वेवदि मे वामोरु ।]

चेटी—(विहस्य) अयि कातरे इह स्थितामपि त्वां कः प्रेक्षते । ननु विस्मृतस्तेऽयं रक्ताशोकपादपः । तदिहैव तिष्ठावः । [अइ काअरे इह ठिदं वि तुमं को पेक्खदि । णं विसुमारिदो दे अअं रत्तासोअपादवो । ता इह एव्वं चिठ्ठहा ।]

विदूषकः—(निरुप्य) भो वयस्य एषा सा चन्द्रमणिशिला । [भो वअस्स एषा सा चन्द्रमणिसिला ।] (नायकः सबाष्पं निःश्वसिति)

चेटी—भर्तृदारिके आला पोऽपिभूयते । तदवहिते तावच्चृणुवः । [भट्टि-दारिए आलावो वि सुण्णीअदि । ता अवहिदा दाव सुणम्ह ।] (उभे आकर्णयतः)

विदूषकः—(हस्तेन चालयन्) भो वयस्य ननु भणामि । एषा सा चन्द्रमणिशिलेति । [भो वअस्स णं भणामि । एसा सा चन्द्रमणिसिलेत्ति ।]

नायकः—सभ्यगुपलक्षितम् । (हस्तेन निर्दिशन्)

शशिमणिशिला सेयं यस्यां विपाण्डुरमाननं
करकिसलये कृत्वा वामे घनश्वासितोद्गमा ।

चिरयति मयि व्यक्ताकृता मनाक्स्फुरिता धरा

नियमितमनोमन्युर्दृष्टा मया रुदती प्रिया ॥ ६ ॥

तदस्यामेव चन्द्रमणिशिलायामुपविशावः । (उभाभ्युपविशतः)

Clown—Oh friend, this is the arbour of the sandal-creeper. So come, let us go in.

(*Both gesticulate entry*).

Hero—(*Looking about*)—

This arbour of sandal creepers even with its moonstone-slab does not please me in the absence of the moonfaced one (i.e. Malayavatī) like the beginning of night without moonlight. (5)

Maid—(*Seeing the hero*) Princess, I congratulate you. Here is that very person dear to your heart.

Heroine—(*Seeing, in joy and fear*) Oh, having seen him I am unable due to great fear to be just near here. Perchance he may see me. Therefore come, let us both go elsewhere. (*Tremulously stepping*) Oh my left thigh trembles.

Maid—(*Laughing*) Oh very timid lady, who can see you even when you are here? Surely here you have forgotten this red Aśoka tree in front. Therefore here only let us wait.

Clown—(*Closely looking*) Oh friend, this is that very moonstone-slab.

(*The Hero sighs with tears*)

Maid—Princess, (some) conversation too is being heard. So let us attentively listen awhile. (*Both listen*).

Clown—[*Shaking (him) by hand*] Oh friend, surely I say this is that very moonstone-slab.

Hero—Friend, you have very well found out. (*Pointing by hand*).

This is that moonstone-slab, where resting her very pale face on her left sprout-like hand, deeply sighing and weeping my beloved, while I was delayed, was seen by me divulging her (inner) feeling by the slightly throbbing upper lip and (somehow) checking the anger of her mind. (6)

Heroine—(*Thinking*) Oh, who again shall she be?

(*Both sit.*)

नायिका—(विचिन्त्य) हञ्जे का पुनरेषा भविष्यति । [हञ्जे का उण एसा भविस्सदि ।]

चेटी—भर्तृदारिके यथावामयारिते एनं प्रेशावहे तथा स्वमप्यनेन दृष्टा भवे । [भट्टिदारिए जथा अम्हे ओधारिदा एवं पेक्खम्ह तथा तुमं पि एदेन दिट्ठा भव ।]

नायिका—युज्जत एतत् । कं पुनः प्रणयकृपितं प्रियजनं हृदये कृत्वा मन्त्रयते । [जुज्जइ एदं । कं उण पणअकुविदं पिअअणं हिअए करिअ मन्तेदि ।]

चेटी—भर्तृदारिके मेहशीं शङ्कां कुरुष्व । पुनरपि तावच्छृणुवः । [भट्टि-
दारिए मा ईदिसि सङ्कं करेहि । पुणेवि दाव सुणम्ह ।]

विद्रूपक—(आत्मगतम्) अभिरमत एष एतया कथया । भवतु ।
एतामेव वदिष्यामि । ... भो वयस्य तदा सा रुदती त्वया किं भणिता ।
[अहिरमदि एसो एदाए कदाए । भोदु एदं एव्व वादइस्सं ।
(प्रकाशम्) भो वअस्स तदा सा रुअदी तुए किं भणिदा ।]

नायकः—वयस्य इदमुक्ता ।

निष्यन्दत इवानेन मुखचन्द्रोदयेन ते ।

एतद्वाष्पाम्बुना सिक्तं चन्द्रकान्तशिलातलम् ॥ ७ ॥

नायिका—(सरोपम्) चतुरिके अस्ति किमतोऽप्यपरं श्रोतव्यम् । तदेहि
गच्छायोऽन्यतः । [चउरिए अत्थि किं अदोवि अवरं सोदव्वे । ता एंहि
गच्छम्ह अण्णदो ।]

चेटी—(हस्ते गृहीत्वा) भर्तृदारिके मैये भण । येन त्वं दृष्टा सोऽन्यां
भणिष्यतीति नहि मे हृदयं प्रत्येति । तत्कथावसानं तावत्प्रतिपालयावः ।
[भट्टिदारिए मा एव्वं भण । जेण तुमं दिट्ठा सो अण्णं एव्वं भणिस्सदित्ति
णहि मे हिअअं पत्तिआअदि । ता कदावसाणं दाव पडिवालएह्ण ।]

नायक—वयस्य तत्तस्यामेवास्यां शिलायामालिख्य तथा चित्रगतयात्मानं
विनोदयेयम् । तदित एव गिरितटान्मनःशिलाशकलान्यानय ।

Heroine—(*Thinking*) Oh, who again shall he be?

Maid—Princess, just as we are both seeing him secretly (*apavārīta*) so you too may have been seen by him!

Heroine—It is right. But again bearing in mind what dear person, who is angry in love (with him) and is on his mind, is he muttering?

Maid—Princess, do not have such doubt. Once again let us hear for a while.

Clown—(*To himself*) This one is fully engrossed with this story. Well then, I shall cause a talk on that only. (*Aloud*) Oh, friend, then what was that weeping lady told by you?

Hero—Friend, she was told this—

This surface of the moonstone-slab, sprinkled with
the water of your tears, is as it were oozing out at this
rise of the moon of your face. (7)

Heroine—(*In anger*) Oh Caturikā, is there anything worth listening to further than this? So come (along). Let us go elsewhere.

Maid—(*Taking her by her hand*) Princess, do not say so, my mind does not certainly believe that one by whom you were seen will talk about some one else. Therefore let us just wait for the end of his speech.

Hero—Friend, so having sketched her here on that very (moonstone) slab, I shall divert myself with her depicted in the picture. Therefore hence to the hill slope, and come bringing along pieces of red arsenic.

विदूषकः—यद्भवानाशापयति ।... भो वयस्य त्वयैको वर्णक आशापितः । मया पुनरिह पर्वते सुलभाः पञ्चजातीया वर्णका आनीताः । तदालिखन् भवान् । [जं भवं आणवेदि । (निष्क्रम्य प्रविश्य) भो वयस्य तु ए एको वण्णओ आण्णाविदो । मए उण इह पव्वदे सुलहा पञ्चजाइआ वण्णआ आणीदा । ता आलिहदु भवं ।]

नायकः—वयस्य साधु कृतम् । (गृहीत्वा शिलायामालिखन् सरोमाञ्चम्) पश्य पश्य ।

अक्लिष्टबिम्बशोभाधरस्य नयनोत्सवस्य शशिन इव ।

दयितामुखस्य सुखयति रेखापि प्रथमदृष्टेयम् ॥ ८ ॥ (लिखति)

विदूषकः—(सकौतुकं निर्वर्ण्य) भो वयस्य अप्रत्यक्षेऽप्येवं नाम रूपं लिख्यते इत्यहो आश्चर्यम् । [को व अस्स अप्पच्चक्खेवि एव्वं णाम रूपं लिहीअदि त्ति अहो अच्छरिअं ।]

नायकः—(सस्मितम्) वयस्य

प्रिया संनिहितैवेयं संकल्पैः स्थापिता पुरः ।

दृष्ट्वा दृष्ट्वा लिखाम्येनां यदि तत् कोऽत्र विस्मयः ॥ ९ ॥

नायिका—(साक्षम्) चतुरिके ज्ञातं खलु कथावसानम् । तदेहि तावन्मित्रावसुं प्रेक्षावहे । [चठरिए जाणिदं खु कहावसाणं । ता एहि दाव मित्तावसुं प्रेक्खह ।]

चेटी—(सविषादमात्मगतम्) कथं जीवितनिरपेक्ष इवास्या उल्लासः । ... भर्तृदारिके ननु गतैव तत्र मनोहरिका । तत्कदाचिद्भर्तृदारको मित्रावसुरिहैवागच्छति । [कहं जीविदणिरपेक्खो विअ से उल्लावो । (प्रकाशम्) भट्टिदारिए णं गदा एव्व तर्हि मणोहरिआ । ता कदाचि भट्टिदारओ मित्तावसू इह एव्व आअच्छदि ।]

(ततः प्रविशति मित्रावसुः)

मित्रावसुः—आशापितोऽस्मि तातेन । यथा वत्स मित्रावसो कुमारजीमूतवाहनो ऽस्माभिरिहासन्नभावात् सुपरोक्षितोऽयम् कृतोऽस्मद्योग्यो वरः । तदस्मै वत्सा मलयवती प्रतिपाद्यतामिति । अहं तु स्नेहपराधीनतयान्यदेव किमप्यवस्थान्तरमनुभवामि । कुतः

Clown—As you command. (*Going out; entering*) Oh friend, you told about one colour; but by me again are brought five types of colours easily obtainable here on the mountain. So you sketch (her now). (*Thus he brings them to him*).

Hero—Friend, well-done! (He takes the colours and sketching her on the slab, with horripilation). See, look—

Even this outline (*rēkhā*) of the face of my beloved, seen for the first time, being a feast to the eyes with the lower lip having the beauty of an uninjured *bimba* fruit gladdens me like a digit of the moon when first seen, a delight to the eyes and possessing (*dhara*) beauty of an unclouded disc. (8)

(*Goes on sketching*).

Clown—(*Seeing with appreciation*) Oh friend, that even in her absence you can thus paint (her) beauty, is indeed a great wonder!

Hero—(*Smiling*) Friend,

(My) beloved is as it were placed near me in front by my wishes; if again and again seeing here I draw her, then what is the wonder in this? (9)

Heroine—(*Sighing, tearfully*) Caturikā, we have known surely the end of (this) tale! Then come, let us both see Mitrāvasu.

Maid—(*Dejected, to herself*) How her talk as it were despairs of her life! (Aloud) Princess, Manoharikā has indeed already gone there. Therefore Prince Mitrāvasu may perhaps come here only.

(*Then enter Mitrāvasu*)

Mitrāvasu—I have been ordered by father—"Child Mitrāvasu, Prince Jīmūtavāhana who has been well observed by us due to his stay nearby, is fixed up as a husband suitable to her. Therefore let Malayavatī be given to him. I, however, being influenced by my affection for her am under-
ever, being influenced by my affection for her, am under-
(*Avasthā*).

Since—

याद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
 रूपेणाप्रतिमः पराक्रमधनो विद्वान् विनीतो युवा
 यश्चामूनपि संत्यजेत् करुणया स्वार्थमभ्युद्यत-
 स्तेनास्मै ददतः स्वसारमनुला तुष्टिर्विपादश्च मे ॥ १० ॥

श्रुतं न मया यथामौ जीमूतवाहनोऽत्रैव गौर्याश्रमसंबद्धे चन्दनलतागृहे वर्तत
 इति । तदेतच्चन्दनलतागृहम् । यावत् प्रविशामि । (प्रविशति)

विद्वद्रूपकः—(ससभ्रममवलोक्य) भो वयस्य प्रच्छादयानेन कदलीपत्रे-
 णेमां चित्रगतां कन्यकाम् । एष खलु सिद्धयुवराजो मित्रावसुरिहागतः
 कदापि प्रेक्षिष्यते । [भो वयस्म पच्छादेहि इमिणा कदलीवत्तेण इमं
 चित्तगदं कण्ठं । एमो खु सिद्धजुवराजो मित्रावसू इह आगतो कदापि
 पेक्षिष्यसिदि ।] (नायकः कदलीपत्रेण प्रच्छादयति)

मित्रावसुः—(प्रविश्य) कुमार मित्रावसुः प्रणमति ।

नायकः—(दृष्ट्वा) मित्रावसो स्वागतम् । इत आस्यताम् ।

चेटी—भर्तृदारिके आगतो भर्ता मित्रावसुः । [भट्टिदारिए आअदो भट्टा
 मित्रावसू ।]

नायिका—हजे प्रियं मे । [हजे पिअं मे ।]

नायकः—मित्रावसो अपि कुशली सिद्धराजो विश्वावसुः ।

मित्रावसुः—कुशली तातः । तातसंदेशेनैवास्मि त्वत्सकाशमागतः ।

नायकः—किमाह तत्रभवान् ।

नायिका—(स्वगतम्) श्रोष्यामि तावत् किं तातेन संदिद्धम् । [सुणिस्सं
 दाव किं तादेण संदिट्ठं ।]

मित्रावसुः—इदमाह तातः । अस्मि मे दुहिता मलयवती नाम जीवित-
 मिवास्य सर्वस्यैव सिद्धराजान्वयस्य । सा मया तुभ्यं प्रदत्ता ।
 तदियं प्रतिगृह्यतामिति ।

चेटी—(विहस्य सहर्षम्) भर्तृदारिके किं न कुप्यसीदानीम् । [भट्टिदा-
 रिए किं न कुप्पसि दाणिं ।]

नायिका—(सस्मितं सलज्जं चाधोमुखी स्थित्वा) हजे मा हस किं
 विस्मृतं ते एतस्यान्यद्वदयत्वम् । [हजे मा हस । किं विसुमरिदं दे एदस्स
 अण्णहिअअत्तणं ।]

नायकः—(अपवार्य) वयस्य संकटे पतिताः स्मः ।

On the one hand (*yad*) he is the ornament of the Vidyādhara royal family, wise, approved of by the good, matchless in handsomeness, having valour as his wealth, learned, disciplined (*Vinīta*) and young; on the other hand he is ready to lay down even his life through compassion for any living being (*Sattva*); therefore while giving (my) sister to him I have unparalleled joy and (also) sorrow. (10)

And I have also heard that that Jimutavāhana is now here only in the Sandal-creeper-arbour attached to the sanctuary of Gauri. Then here is the sandal-creeper-arbour. Just I shall enter. (*He enters*).

Clown—(*Looking about in haste*) Oh friend, conceal this Princess depicted in the picture by this plantain-leaf. Verily this Mitrāvasu, the Siddha heir-apparent who has come here, may perchance see it!

(*Hero conceals the picture under the plantain-leaf*).

Mitrāvasu—(*Entering*) Prince Mitravasu salutes (you).

Hero—(*Seeing him*) Mitrāvasu, welcome to you; please sit here.

Maid—Princess, Lord Mitrāvasu has arrived.

Heroine—Oh, I am glad.

Hero—Mitrāvasu, is Viśvāvasu, the Siddha King, doing well?

Mitrāvasu—My father is doing well. It is through his command alone that I have come to you.

Hero—What does His Majesty say?

Heroine—I shall just listen as to what message has been sent by father.

Mitrāvasu—This is what father said—‘I have a daughter by name Malayavati, the (very) life as it were of even the whole family of the Siddha King. She is offered by me to you (in marriage—*Pradattā*). May she therefore be accepted (by you)?’

Maid—(*Laughing, joyfully*) Princess, why do you not get angry now?

Heroine—(*Smiling, abashed and standing with her face bent down*) Oh, do not laugh! Have you (soon) forgotten the fact that his heart is (fixed) on another (woman)?

Hero—(*Aside*) Friend, we have fallen in difficulty.

विदूषकः—(अपवार्यं) भो जानामि न तां वर्जयित्वा तेऽन्यत्र चित्तमभिरमते । तद्यथा तथा यत्किमपि भणित्वा विसर्ज्यतामेषः [भो जाणामि ण तं वज्जिअ दे अण्णहिं चित्तं अहिरमदि । ता जघा तथा जं किं पि भणिअ विसज्जीअदु एसो]

नायिका—(सरोषमात्मगतम्) इताश् को वैतं न जानाति । [इदास को वा एदं ण जाणादि ।]

नायकः—मित्रावसो क इव नेच्छेद्भवद्भिः सह श्लाघ्यमीदृशं संबन्धम् । किंतु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयितुम् । अतो नाहमेनां प्रतिप्रहीतुमुत्सहे । (नायिका मूर्च्छां नाटयति)

चेटी—समाश्वसितु समाश्वसितु भर्तृदारिका । [समस्ससदु समस्ससदु भट्टिदारिआ ।]

विदूषकः—भो पराधीनः खल्वेषः । किमनेनानुनीतेन । तद्गुरुजन-मस्य गत्वाम्यर्थं [भो पराहीणो खु एसो । किं एदिणा अणुणादेण । ता गुरुअणं से गदुअ अब्भत्थेहि ।]

मित्रावसुः—(आत्मगतम्) साधूक्तम् । नायं गुरुजनवचनमतिक्रामति । अस्य गुरुरप्यस्मिन्नेव गौर्याश्रमे प्रतिवसति । तद् यावद्भत्वास्य मित्रा मलयवर्ता प्रतिग्राह्यामि । (नायिका समाश्वसिति) (प्रकाशम्) एवं निवेदितात्मनोऽस्मान् प्रत्याचक्षाणः कुमार एव बहुतरं जानाति ।

नायिका—(सरोषम्) कथं प्रत्याख्यानलघुमित्रावसुः पुनरपि मन्त्रयते । [कहं पच्छाक्खाणलहू मित्तावसू पुणोवि मन्तेदि ।]

(मित्रावसुर्निष्क्रान्तः)

नायिका—(सास्त्रमात्मानं पश्यन्ती आत्मगतम्) किं ममैतेन दौर्भाग्य-कलङ्कमलिनेनात्यन्तदुःखभागिनाद्यापि शरीरहतकेन । तदिहैव रक्ताशोकपादपेऽनया अतिमुक्तलतयोद्ध्यात्मानं व्यापादयिष्यामि । तदेवं तावत् । ...हञ्जे प्रेक्षस्व तावन्मित्रावसुर्दूरं गतो न वेति । येनाहमपीतो गमिष्यामि । [किं मम एदिणा दोहग्गकलङ्कमइलेण अच्चन्तदुक्खमाहणां अज्जवि सरीरहदएण । ता इह एव्व रक्तालोअपाअवे इमाए अदिमुत्तलदाए उव्वन्धिअ अत्ताणं वावादइस्सं । ता एव्वं दाव । (प्रकाशं सविलक्षस्मितम्) हञ्जे पेक्ख दाव मित्तावसू दूरं गदो ण वेत्ति । जेण अहंपि इदो गमिस्सं ।]

Clown—(*Aside*) Oh (friend), I know excepting her your mind cannot take delight in any other (person). Therefore somehow or other and he should be dismissed by saying something.

Heroine—(*Angrily to herself*) Oh wretched person, who possibly (*Vā*) does not know this?

Hero— Mitrāvasu, who possibly (*iva*) would not desire this sort of praiseworthy relationship with you (all)? But it is not possible to turn the mind already fixed in one direction to another direction. Hence I cannot accept her.

(*Heroine gesticulates fainting*)

Maid—Take heart, cheer up Princess!

Clown—Oh, this one is indeed a dependent; what is the use of persuading him? So go to his parents and make the request.

Mitravasū—(*To himself*) well said. He will not transgress his parents command (*vacana*). His father too lives in this very hermitage of Gaurī. Therefore I will just go and get Malayavati accepted by his father (for him.). (*Heroine regains confidence*) (*Aloud*).

The Prince rejecting us who have thus communicated our wishes surely knows much more.

Heroine—(*Angrily*) How belittled (*laghu*) by rejection does Mitrāvasu again too speak (to him) still?

(*Exit Mitrāvasu*)

Heroine—(*To herself; seeing herself in tears*) What even now is the use to me of this wretched body stigmatised (*malina*) by the disrepute (*kalanka*) of ill luck and the sufferer (*bhāgin*) of extreme distress! Therefore here only I shall kill myself (or commit suicide) by hanging (*udbadhya*) with this Atimukta creeper on this Aśoka tree! So (let me do) thus now!! (*Aloud, smiling in sorrow*) Oh, see in the meanwhile if Mitrāvasu has gone far (enough) or not, so that (*yēna*) I too would go from here.

चेटी—यद्भर्तृदारिका आज्ञापयति । ... अन्यादृशमस्या हृदयं प्रेक्षे । तन्न तावत् गमिष्यामि । इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत इति । [जं भट्टिदारिका आगन्वेदि । (कृतिचित् पदानि गत्वा आत्मगतम्) अण्णारिस्सं से दिअअं पेक्खामि । ता ण दाव गमिस्सं । इह एव ओवारिदा पेक्खामि किं एसा पडिवज्जदित्ति ।]

नायिका—(दिशोऽवलोक्य पाशं गृहीत्वा सास्रम्) भगवति गौरि त्वयेह जन्मनि मे न कृतः प्रसादः तदन्यस्मिन्नपि जन्मनि यथा नेदशी दुःखभागिनी भवामि तथा कुरुष्व । (कण्ठे पाशमर्पयति) [भवति गौरि तु ए इह जम्मे मे ण किदो पसाओ । ता अण्णस्सि पि जम्मे जघा ण ईदिसी दुःखभाङ्गी होमि तथा करेहि ।]

चेटी—(दृष्ट्वा संसंभ्रमम्) परित्रायध्वं परित्रायध्वम् । एसा भर्तृदारिको-
द्वध्यात्मानं व्यापादयति । [पलित्ताअह पलित्ताअह । एसा भट्टिदारिका उव्वन्विअ अत्ताणअं वावादेदि ।]

नायकः—(संसंभ्रममुपसृत्य) कासौ कासौ ।

चेटी—इयमशोकपादपे । [इअं असोअपादवे ।]

नायकः—(सहर्षमाश्लोक्य) सैवैयमस्मन्मनोरथभूमिः ।

(नायिकां पाणौ गृहीत्वा लतापाशमाक्षिपति)

न खलु न खलु मुग्धे साहसं कार्यमीदृक्

व्यपनय करमेतं पल्लवाभं लतायाः ।

कुसुममपि विचेतुं यो न मन्ये समर्थः

कथयति स कथं ते पाशमुद्वन्धनाय ॥ ११ ॥

नायिका—(समाध्यसम्) हञ्जे कः पुनरेषः । ... मुञ्च मुञ्चाग्रहस्तम् । कस्त्वं निवारयितुम् । कथं मरणेऽपि त्वमभ्यर्थनीयः । [हञ्जे को उण एसो । (निरूप्य सरोषं हस्तमाक्षेप्तुमिच्छति) मुञ्च मुञ्च अग्गहत्थम् । को तुमं णिवारेतुं । कहं मरणेवि तुमं अब्भत्थणीओ ।]

नायकः—

कण्ठे हारलतायोग्ये येन पाशस्तवार्पितः ।

गृहीतः सापराधोऽयं स कथं मुच्यते करः ॥ १२ ॥

विदूषकः—(चेटीमुपसृत्य) भवति किं पुनरस्या मरणव्यवसायस्य कारणम् ।

[भोदि किं उण से मरणव्यवसायस्स कारणं] ।

Maid—As the Princess orders. (*Going a few steps—to herself*) I see that her heart is otherwise (find she has a different intention). So I shall just not go. Concealed here only I see as to what she intends.

Heroine—[*Seeing in (all) directions, taking the noose in her hand—tearfully*] Divine Gauri, if by you in this birth no favour has been done to me, then in the next birth at least so arrange that I would not become miserable like this. (*Puts the noose round the neck*).

Maid—(*Seeing, in haste*) Help, help, this Princess (here) hanging herself is committing suicide.

Hero—(*Hastily approaching*) Where is she, where is she?

Maid—Here under the Aśoka tree!

Hero—(*Seeing—in joy*) How this one is that very object of my wishes! (*Taking the heroine by hand, he snatches the noose of the creeper*).

Surely you should not, you must not undertake, Oh foolish girl, this violent act! Remove this sprout-like hand from the creeper. Unable, I think, to pluck flowers even how does the same (hand of yours) wield (*kalayati*) the noose for hanging? (11)

Heroine—(*In alarm*) Oh, who again is this one? (*Closely observing she angrily desires to cast off his hand*) Oh leave, give up my right hand (*agrahasta*). Who are you to prevent (me)? How even at the time of death you are to be begged by me?

Hero—

How would that guilty hand of yours seized by me be left—by which a noose has been put on your neck fit for a pearl-necklace (*hāralatā*—string of pearls of a necklace). (12)

Clown—(*Approaching the Maid*) Gentle Lady, what again (may be) the reason of her (this) resolve for death?

चेटी—नन्वेष एव ते प्रियवयस्यः । [णं एसौ एव ते पिअवअस्सो ।]

नायकः—कथमहमेवास्या मरणव्यवसायकारणम् । न खल्वगच्छामि ।

विदूषकः—भवति कथमिव । [भोदि कहं विअ ।]

चेटी—(साकृतम्) या सा प्रियवयस्येन ते कापि हृदयवह्मभा शिलातल
आलिखिता तस्याः पक्षपातिनैतेन प्रतिपादयतोऽपि मित्रावसोर्नाहं प्रतिगृहीतेति
जातनिर्वेदयानयैवं व्यवसितम् । [जा सा पिअवअस्सेण दे कावि हिअअवह्महा
सिलाअले आलिहिआ ताए पक्खवादिणा एदेण पडिवादान्तस्सवि मित्ता-
वसुणो णाहं पडिगिगहिदेस्सि जादणिब्बेदाए इमाए एव्वं व्यवसिदं ।]

नायकः—(सहर्षमात्मगतम्) कथमियमेवासौ विश्वावसोर्दुहिता मलयवती ।
अथवा रत्नाकरादृते कृतश्चन्द्रलेखायाः प्रसूतिः । कष्टं मनाग्वञ्चितोऽस्मि ।

विदूषकः—भवति यद्येवं तदनपराद्ध इदानीं प्रियवयस्यः । एषा खल्वा-
लिखिता । अथवा यदि न प्रत्येपि तदा स्वयमेव गत्वा शिलातलं प्रेक्षतां
भवती । [भोदि जह एव ता अणवरद्धो दाणि पिअवअस्सो । एसा खु
आलिहिदा । अहवा जह ण पत्तिआअदि तदा सअं एव्व गदुअ सिलाअलं
पेक्खदु भोदी ।]

नायिका—(सहर्षं सलजं च नायकं पश्यन्ती हस्तमाक्षेप्तुमिच्छति) मुञ्च
मुञ्च मेऽग्रहस्तम् । [मुञ्च मुञ्च मे अगगहत्थं ।]

नायकः—(सस्मितम्) न तावन्मुञ्चामि यावन्मम हृदयवह्मभां शिलायामा-
लेख्यगतां न पश्यमि । (सर्वे चन्दनलतागृहं प्रविशन्ति)

विदूषकः—(कदलीपत्रमपनीय) भवति प्रेक्षस्व प्रेक्षस्वैतमस्य हृदयवह्मभं
जनम् । [भोदि पेक्ख पेक्ख एदं से हिअअवह्महं जणं ।]

नायिका—(निरूप्यापवार्यं सस्मितम्) चतुरिके अहमिवालिखिता ।
[चउरिए अहं विअ आलिहिदा ।]

चेटी—(चित्राकृतिं नायिकां च निर्वर्ण्य) भर्तृदारिके किं भणस्यहमिवा-
लिखितेति । ईदृशमस्याः सादृश्यं येन न ज्ञायते किं तावन्मणिशिलायां भर्तृ-
दारिकायाः प्रतिबिम्बं संक्रान्तमुत त्वमालिखितेति । [भट्टिदारिए किं
भणसि अहं विअ आलिहिदेस्सि । इदिसं से सारिच्छं जेण ण जाणीअदि
किं दाव मणिसिलाए भट्टिदारिआए पडिबिम्बं संकन्तं आदु तुमं
आलिहिदेस्सि ।]

Maid—Surely this very dear friend of yours!

Hero—How I myself (am) the cause of her resolve for death? I cannot indeed understand!!

Clown—Oh lady, how is that?

Maid—(*With emotion*) (It was that) someone beloved of the heart, whoever she was, who was drawn by your dear friend on the surface of the slab. And by her thinking (*iti*) that being attached (*pakṣapātinā*) to her, by him—in spite of Mitrāvasu's offer—I am not accepted (in marriage)", and being disappointed (or humiliated—*nirvēda*) this was perpetrated!

Hero—(*Joyfully, to himself*) How this one herself is that daughter of Viśvāvasu,—Malayavati!! Or where else than in a sea (the mine of jewels) can the crescent of the moon spring up? Alas, I am a little deceived!

Clown—Oh lady, if it is so, then now my dear friend is not guilty! This one herself has been sketched indeed. Or if you do not believe in me, then go yourself and you should see (the sketch) on the surface of the slab.

Heroine—(*Joyfully and bashfully sees the hero and wishes to snatch away her hand*). Leave, let go my right hand.

Hero—(*Smiling*) I shall not let go (your hand) till you do not see the beloved of my heart sketched on the slab.

(*All enter the sandal-creper arbour*).

Clown—(*Removing the plantain-leaf*) Oh lady, look, see this person beloved of his heart!!

Heroine—(*Seeing, aside, in smile*) Oh Caturikā, I am apparently (*iva*) drawn up!

Maid—(*Seeing the outline of the sketch, and the heroine*) Princess, what do you say—"I am apparently drawn up!" The likeness in this one is such (*idr̥śam*) that it cannot just be known as to whether here on (the surface of the) (moon-)stone-slab itself the reflection of the Princess has been cast or whether you are portrayed!!

नायिका—(विहस्य) हञ्जे दुर्जनीकृतास्म्यनेन मां चित्रगतां दर्शयता । [हञ्जे दुब्जणीकिदक्षि इमिणा मं चित्तगदं दंसअन्तेण ।]

विदूषकः—भो निर्वृत्त इदानीं गान्धर्वो विवाहः । तन्मुख तावदस्या अग्रहस्तम् । एषा खलु कापि त्वरितत्वरितमिहैवागच्छति । [भा णिवुत्तो दाणिं गन्धर्वो विवाहो । ता मुअ दाव से अग्रहस्तं । एसा खु कावि तुरिदतुरिदं इह एव आअच्छदि ।] (नायको ईपस्मितं कृत्वा नायिका मुञ्चति) (ततः प्रविशति चेटी)

चेटी—(सहसोपसृत्य सहर्षम्) भर्तृदारिके दिष्ट्या वर्धसे । प्रतिगृहीता खलु त्वं भर्तुर्जीमूतवाहनस्य गुरुभिः । [भट्टिदारिण दिष्टिआ वडुसि । पडिगिहिदा खु तुमं भट्टिणो जीमूदवाहनस्स गुरुहिं ।]

विदूषकः—(नृत्यन्) ही ही भोः संपूर्णा मनोरथा प्रियवयस्यस्य । अथव नहि नहि भवत्या मलयवत्याः । अथवा नैतयोः । (भोजनमभिनयन्) ममैवैकस्य ब्राह्मणस्य । [ही ही भोः सम्पुण्णा मणोरहा पिअवअस्सस्स । अहव णहि णहि भोदीए मलअवदीए । अहवा ण एदाण । (भोजनमभिनयन् मम एव एकस्स ब्राह्मणस्स ।]

चेटी—(नायिकासुदिश्य) आज्ञप्तास्मि युवराजमित्रावसुना । यथाद्यैव मलयवत्या विवाहोत्सवस्य मङ्गलं संवृत्तं भविष्यति । तल्लु तां गृहंत्वागच्छेति । तदेहि गच्छावः । [आणत्ताहि युवराअमित्तावसुणा । जह अज्ज एव मलअवदीए विवाहूस्सवस्स मङ्गल संवृत्तं भविमदि । ता लहु तं गेण्हिअ आअच्छत्ति । ता एहि गच्छह ।]

विदूषकः—गदा खलु त्वं दास्या पुत्रि इमां गृहीत्वा । वयस्येन किमिहैवावस्थातव्यम् । [गता खु तुमं दासीए धीए एदं गेण्हिअ वअस्सेण किं इध एव अवत्थिदव्वं ।]

चेटी—(विहस्य) हताश मा त्वरस्व । युष्माकमपि स्नपनकमागतमव । [हताश मा तुवर । तुम्हाणं पि ण्हवणकं आगदं एव ।]

(नायिका सानुरागं सलज्जं च नायकं पश्यन्ती सपरिवारा निष्क्रान्ता)
(नेपथ्ये वैतालिकः पठति)

वृष्ट्या पिष्टातकस्य द्युतिमिह मलये मेरुतुल्यां दधानः

सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपत्रीः ।

Heroine—(*Laughing loudly*) Oh girl, I am rendered wicked (malicious or mischievous) by him showing me in a painting!

Clown— Oh Sir, your *gāndharva* marriage is now complete. Therefore then let go her right hand. Here is indeed somebody coming this very way (*iha ēva*) in great hurry.

(*Hero smiling a little, leaves the heroine*).

(*Then enter a Maid*).

Maid—(*Joyfully, suddenly approaching*) Princess, you are to be congratulated. You are accepted indeed by your bridegroom's—Jīmūtavāhana's parents!

Clown—(*Dancing*) Ah, Ah, the wishes of my dear friend are fulfilled! Or indeed no, no! of her Ladyship Malayavati! Or not of them both (too)!!! (*Gesticulating din-ing*) of me only—a Brāhmaṇa!

Maid—(*Referring to the heroine*) I have been ordered by the heir-apparent Mitrāvasu that "Today itself the festivity (*Maṅgala*) of Malayavati's marriage celebrations shall begin. Therefore go and bring her quickly." Therefore, come, let us both go!

Clown—Oh daughter of a slave; You have verily gone taking her (with you). Shall my friend remain here only (alone)?

Maid—(*Laughing loudly*) Oh hopeless (*hatāśa*) one, do not be hasty, time for your bath (*snapanaka*, or materials for bath) has just come.

(*Heroine in love and bashfulness looks at the hero.*

Exit with retinue).

(*In the green-room the minstrel sings*)

Bearing a splendour, here on the Malaya mountain like that of Mēru by the shower of scented powder, suddenly depriving (*dūrīkṛta*) the day of the beauty of the morning (*divasasamārambha*) and the evening by (showering) the redlead, the world of the Siddhās, for

उद्गीतैरङ्गनाना चलचरणरणञ्जुपुरह्लादहृद्यै—

रुद्धाहस्तानवेऽं कथयति भवतः सिद्धये सिद्धलोकः ॥ १३ ॥

विदूषकः—(आकर्ष्य) भो वयस्य दिष्ट्यागतं स्तपनकम् [भो वयस्य दिष्टिआ आगदं णवअअं ।]

नायकः—(सदर्पम्) यद्यैवं तत् किमिदानीमिदं स्थितेन । तदागच्छ ।

आत्रामपि तातं नमस्कृत्य स्नानभूमिमेव गच्छावः ।

अन्योन्यप्रीतिकृतः समानरूपानुरागकुलवयसाम् !

केषांचिदेव मन्ये समागमो भवति पुण्यवताम् ॥ १४ ॥

(निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

the fulfilment of your wishes, declares the time for the bath of marriage (udvāha) by means of the loud songs [songs in the Gāndharva (third note) gamut] of ladies (rendered more) delightful (hr̥dya) by the mild sound (hrāda) of the anklets hinging on their mobile feet. (13)

Clown— (*Listening*) Oh friend, congratulations, the time for your (marriage) bath has arrived.

Hero— (*In joy*) Friend, if it is so, what is the use then of waiting here? Come then; we both too saluting father would go to the bathing-place itself.

In the case of only a few meritorious (puṇyavat) persons who have equal beauty, attachment, noble family and age, I think, does a union take place brought about by mutual love. (14)

(*Exeunt omnes*)

[HERE ENDS THE SECOND ACT].

तृतीयोऽङ्कः



(ततः प्रविशति मत्तो विचित्रविह्वलवेशश्चपकहस्तो विटः स्कन्धारो-
पितमुराभाण्डश्चेटश्च)

विटः—(सहर्षम्)

नित्यं यः पिबति सुरां जनस्य प्रियसंगमं च यः कुरुते ।

मन्यं तौ द्वावेव देवां बलदेवः कामदेवश्च ॥ (घूर्णन्)

सफलं खलु मम शेखरकस्य जीवितम् ।

णिच्चं जो पिबइ सुरं जणस्स पिअसङ्गमं च जो कुणइ ।

मण्णे दो विअ देवा बलदेवो कामदेवो अ ॥ १ ॥

सफलं खु मे मेहरअस्स जिविअं ।]

वक्षःस्थले दयिता नीलोत्पलवासिता मुखे मदिरा ।

शीर्षे च शेखरको नित्यमेव संस्थिता यस्य ॥

[वच्छत्यलम्हि दइआ नीलुत्पलवामिआ मुहे मइरा ।

सीसम्मि अ सेहरओ णिच्च एव्व सद्धिदे जस्स ।]

(प्रस्खलन्) अरे को मां चालयति । अवश्यं नवमालिका मां परिहसति ।

[अरे को मं चालेदि । (सहर्षम्) अवस्मं णोमालिआ मं परिहसदि ।]

चेटः—भर्तः न तावदागता नवमालिका । [भट्टक ण दाव आ अदा
णोमाविआ ।

विटः—(सरोपम्) प्रथमप्रहर एव मलयवत्या विवाहङ्गलं निर्वृत्तम् ।

तत्कस्मात्सेदानीं प्रभातेऽपि नागच्छति । अथवाद्यास्मिन्मलयवतीविवाह-

मङ्गलमहोत्सवे सूर्य एव निजप्रणयिनीजनसनाथः सिद्धविद्याधरलोकः

कुसुमाकरोद्यान आपानकमौख्यमनुभविष्यतीति तर्कयामि । तत्रैव नवमालिका

मामवेश्यमाणा तिष्ठति । तदहमपि तत्रैव गमिष्यामि । कौटुशो नवमालिक-

मया विना शेखरकः । [पदमपहरे एव्व मलअवदीए विवाहमङ्गलं णिवुत्तं ।

ता कीस सा दाणिं पभादेवि णागच्छदि । (विचिन्त्य सहर्षम्) अह्वा अज्ज

ACT III

(Then enter Viṭa intoxicated, dressed in a variegated disorderly dress and with a cup in his hand and Ceṭa with a barrel of wine placed on his shoulders.)

Viṭa—*(In joy)*—

The one who always drinks wine and the (second) who brings about a person's union with a lover, these two only I consider as Gods—Baladēva and Kāmadēva. (1)
(Reeling)

Fulfilled (i.e. happy) is the life of me, 'Śēkharaka', on whose broad chest is always his beloved, in whose mouth there always is wine scented with the blue lotus, on whose head there is always a chaplet of flowers. (2)

(Stumbling) Oh, who drives (i.e. makes me move) me!
(Joyfully) Surely, Navamālikā is making fun of me!

Ceṭa—Sir, Navamālikā has not come yet!

Viṭa—*(Angrily)* In the first watch itself was the auspicious marriage of Malayavatī over. Then why does she not come (now), even in the morning!

(Thinking, in joy) Or may be *(athavā)* today at this great festivity of Malayavatī's auspicious marriage even the whole concourse of the Siddhas and Vidyādharaś accompanied *(sanātha)* by their own beloveds are enjoying the pleasures

अञ्जदमस्ति मलअवदी विवाह मंगलमहूस्सवे सव्वो एव्व णिअपणइणीज्जिण-
सणादो मिद्धविज्जाहरलोओ कुसुमाअरुज्जाणे आपाणअसोक्खमणुभावस्सदित्ति
तक्केमि । तहिं एव्व णोमालिआमं अवेक्खमाणा चिद्धदि । ता अहपि
तहिं एव्व गमिस्सं । कीदिसो णोमालिआए विणा सेहरओ ।] (प्रखलन्
परिक्रामति)

चेटः—एत्थेनु भट्टारकः । इदं कुसुमाकरोद्यानम् । तत्प्रविशतु भट्टारकः ।
[एदु एदु भट्टके । एदं कुसुमाअरुज्जाणं । ता पविसदु भट्टके ।]
(उभौ प्रवेशं नाटयतः) (ततः प्रविशति स्कन्धन्यस्तस्त्रयुगलो विदूषकः ।
विदूषकः—श्रुतं खलु मयाय प्रियवयस्यः कुसुमाकरोद्यानं गमिष्यतीति ।
तद्यावत्तत्रैव गमिष्यामि । ...इदं कुसुमाकरोद्यानं यावत्प्रविशामि । ...अरे
कस्मात्पुनरेते दुष्टमधुकरा मामेवाभिभवन्ति । ...भवतु ज्ञातम् । यत्तन्मलयवती-
बन्धुजनेन जामातुः प्रियवयस्य इति कृत्वा सबहुमानं सुगन्धवर्णकैर्विलितोऽस्मि
संतानकुसुमशेखरकश्च मम शीर्षे पिनद्धः स खल्वेषोऽत्यादरोऽनर्थभूतः ।
तत् किमिदानीमत्र करिष्ये । अथैतेनैव मलयवतीसकाशाल्लब्धेन
रक्तांशुकयुगलेन स्त्रीवेषं विधायोत्तरीयकृतावगुण्ठनो गमिष्यामि । प्रेक्षे
तावत् किं मे दास्याःपुत्रा दुष्टमधुकराः करिष्यन्तीति । (तथा करोति)

सुदं खु मए पिअवअस्सो कुसुमाअरुज्जाणं गमिस्सदित्ति । ता जाव तहिं एव्व
गमिस्सं । (परिक्रम्यावलोक्य च) एदं कुसुमाअरुज्जाणं जाव पविसामि ।
प्रविश्य भ्रमरबाधां नाटयन्) अरे कीस उण एदे दुष्टमहुअरा मं एव्व
अभिहवन्दि । (आत्मानमाप्राय) भोदु जाणिदं । जं तं मलअवदीबधुजणेण
जामादुअस्स पिअवअस्सेत्ति कद्दुअ सबहुमाणं सुगन्धवर्णकेहिं विलितोद्धि
सन्ताणकुसुमसेहरअं च मम सीसे पिणद्धं सो खु एसो अच्चाअरो अणत्थीभूदो ।
ता किं दाणिं एत्थ करिस्सं । अहवा एदेण एव्व मलअवदीसआसादो लद्धेण
रत्तंसुअनुअलेण इत्थिआ वेसं विहिअ उत्तरीअकिदावगुण्ठणो गमिस्सं ।
पेक्खामि दाव किं मे दासीएप्पत्ता दुष्टमहुअरा करिस्सत्ति ।]

विटः—(निरूप्य सहासम्) अरे चेट...एषा खलु नवमालिका मां प्रेक्ष्य
चिरस्यागत इति कुपितावगुण्ठनं कृतवान्यतो गच्छति । तत् कण्ठे गृहीत्वा
प्रसादयाम्येनाम् । [अरे चेड । (अङ्गुल्या निर्दिश्य सहासम्) एसा खु
णोमालिआ मं पेक्खिअ अहं चिरस्स आअदोत्ति कुविदा अवगुण्ठणं कारिअ
अण्णदो गच्छदि । ता कण्ठे गेण्हिअ पसादेमि णं । (सहसोपसृत्य विदूषकं
कण्ठ गृहीत्वा मुखे ताम्बूलं दातुमिच्छति)

of drinking in the Kusumākara garden, thus I guess. There only Navamālikā must be awaiting me. Therefore, I too shall go there. What sort of a Śēkharaka without Navamālikā? (i.e. can there be a good chaplet without white Jasmin)?
(*Moves about stumbling*).

Cēṭa—Come, come, Sir. This is the Kusumākara garden. So let your honour enter.

(*Both gesticulate entry*)

(*Then enter the Clown with a pair of garments thrown on his shoulders.*)

Clown— I have indeed heard that today my dear friend would go to the Kusumākara garden. Therefore just (*yāvat*) now I (too) shall go there only. (*Moving about and seeing*) This is the Kusumākara garden! I shall just enter. (*Enters and gesticulates sting of the bees*) Ah! why again do these wicked bees attack me only? (*Smelling himself*), Well, I have known! In that by Malayavatī's relations knowing me to be the dear friend of the son-in-law, I am besmeared with highly (*su*) scented powders (*varṇaka*) and a wreath of Santānaka flowers has been tied on my head with great honour. that this great honour has indeed here turned into a calamity! Then what can I do now here? Or with this very pair of red silks obtained from Malayavatī, I shall put on a female dress and veiling myself with the upper garment I shall depart. Let me see then what wretched (lit. female slave's sons) wicked bees will do to me!
(*He does so*).

Viṭa— (*Seeing, in joy*) Oh Cēṭa (*showing by his finger and with laughter*) indeed this Navamālikā (here) seeing me, and angry because I have come late, is going elsewhere putting on a veil! Therefore I shall embrace and please her!!

(*Suddenly draws near, embraces the clown and desires to give the betel-leaf roll in his mouth!*).

विदूषकः—(मद्यगन्धं सूचयन्) दूरं रे दूरम् (इति नासिकां पिधाय पराङ्मुखः स्थित्वा) कथमेकेषां दुष्टमधुकराणां सकाशात्कथमपि परिभ्रष्ट इदानी-मन्यस्य दुष्टमधुकरस्य मुखे पतितोऽस्मि । [दूरं रे दूरं कहं एकाग्रं दुष्टमधुकराणां सआसादो कहं वि परिब्रष्टो दाणि अण्णस्स दुष्टमधुकरस्स मुहे पडिदोहि ।]

विटः—कथं कोपेन पराङ्मुखीभूता । भवतु पादयोः पतित्वा प्रसादयामि... प्रसीद नवमालिके प्रसीद । [कहं कोपेण परंमुहीभूदा । भोदु । पाएसु पडिअ पसादेहि । (विदूषकस्य चरणावात्मनः शिरसि कुर्वन्) पसीद णोमालिए पसीद ।] (ततः प्रविशति चेटी)

चेटीः—आज्ञप्तास्मि भर्तृदारिकया मलयवत्या जनन्या । हस्ते नवमालिके कुसुमाकरोद्यानं गत्वोद्यानपालिकां पल्लविकां भण । अद्य सविशेषं तमाल-वीथिकां सज्जीकुरु । मलयवतीसहितेन जामात्रा तत्र गन्तव्यमिति । आज्ञप्ता च मया पल्लविका । तद्यावद् रजनीविरहवर्धितोत्कण्ठं प्रियवल्लभं शेखरकमान्विष्यामि । ...एष शेखरकः । ...कथमन्यां कामपि स्त्रियं प्रसादयति । तदिह स्थितैव जानामि कैपेति । [आणत्तग्दि भट्टिदारिआए मलअवदीए जणणीए । हस्ते णोमालिए कुसुमाअरुज्जाणं गदुअ उज्जाणपालिअं पल्लवीअं भणणीहि । अज्ज सविसेसं तमालवीदिअं सज्जीकरेहि । मलअवदीसहिदेण जामादुएण तत्थ गन्तव्वंति । आणत्ता अ मए पल्लविआ । ता जाव रअणीविरहवडि-दुक्कण्ठं पिअवल्लहं सेहरअं अण्णेसामि । (दृष्ट्वा) एसो सेहरओ । (सरोषम्) कहं अण्णं कंपि इत्थिअं पसादेदि । ता इह छिदा एव्व जाणामि का एसेत्ति ।]

विटः—

हरिहरपितामहानामपि गर्वितो यो न जानाति नन्तुम् ।

स शेखरकश्चरणयोस्तत्र नवमालिके पतति ॥

[हरिहरपितामहाणं पि गव्विदो जो ण जाणह णमिदुं ।

सो सेहरओ चलसेसु तुज्झ णोमालिए पडइ ॥ ३ ॥]

विदूषकः—दास्याः पुत्र मत्तबालक कुतोऽत्र नवमालिका । [दासीएपुत्ता मत्तबालआ कुदो एत्थ णोमालिआ ।]

चेटीः—(निरूप्य सस्मितम्) कथमहमिति कृत्वा मदपरवशेन शेखर-केणार्थत्रेयः प्रसाद्यते । तद्यावदलीकं कोपं कृत्वा द्रावयेतौ परिहसिष्यामि ।

[कहं अहं त्ति करिअ मदपरवसेण सेहरएण अज्जअत्तेओ पसादीअदि । ता जाव अलीअं कोवं करिअ दुवेवि एदे परिहसिस्सं ।]

Clown— —(*Suggesting the smell of wine*) Away, oh away. (*With these words he closes his nose and turning his face away stands*) How having escaped (*paribhṛaṣṭa*) from one kind of wicked "Madhukaras" (bees) now I have fallen in front (*mukha*) of another kind of wicked "Madhukara" (this drinker of Madhu—wine) !

Viṭa— —How has she turned away her face in anger? Well, I shall fall at (her) feet and propitiate her! (*Placing the feet of Vidūṣaka on his head*). Be pleased, Navamālikā, do a favour!!

(*Then enter a maid*).

Maid— I am ordered by Princess Malayavatī's mother— 'Oh Navamālikā, having gone to the Kusumākara garden tell Pallavikā, the garden-keeper—"Today specially decorate (or keep ready) the Tamāla avenue". Accompanied by Malayavatī the son-in-law is to go there'. And I have ordered Pallavikā. Then in the meantime, I shall search for Śēkharaka, my dear lover, whose longing is increased on account of separation during the night. (*Seeing*) (Here) this is Śēkharaka! (*In anger*) How is he propitiating some other lady? Therefore standing here only let me know as to who she is.

Viṭa—

That Śēkharaka—who being proud does not care (*jānāti*) to bow even to Hari (Viṣṇu), Hara (Śaṅkara) or the grandfather (Pitāmaha i.e. Brahmadēva)—Oh Navamālika,—is falling at your feet! (3)

Clown—Oh, whore's son! Oh drunken boy, whence (can) here (be) Navamālikā?

Maid— (*Seeing minutely, with a smile*) How by Śēkharaka taking it to be me and being under the influence of wine the venerable (*ārya*) Ātreya is being propitiated! Therefore then taking the garb of anger (*alika kopa*) I shall mock at both of them!!

चेटः—(नवमालिकां दृष्ट्वा शेखरकं हस्तेन चालयन्) भर्तृमुञ्चैनम् । न भवत्येषा नवमालिका । एषा पुना रोपारक्ताभ्यां लोचनाभ्यां प्रेक्षमाणेत एव आगच्छति । [भट्टकां मुञ्च एदं । ण भोदि एसा णोमालिआ । एसा उण रोसारत्तेहिं लोअएहिं पेक्खन्ती इदो एव्व आअच्छदि ।]

चेटी—(उपसृत्य) शेखरक का नु खल्येषा प्रसाद्यते । [सेहरअ का णु खु एसा पसादीअदि ।]

विदूषकः—(अवगुण्ठनमपनीय) अहं मन्दभागधेयायाः पुत्रः । [अहं मन्दभाअघेआए पुत्तो ।]

विटः—(विदूषकं निरूप्य सरोषमुत्थाय च) अरे कपिलमर्कटक. त्वमपि मां शेखरकं परिहससि । अरे चेट गृहाणैनं यावन्नवमालिकां प्रसादयामि । [अरे कविलमक्कडअ तुमं पि मं सेहरअं परिहससि । अरे चेडा गेण्ह एदं जाव णोमालिअं पसादेमि ।]

चेटः—यद्भर्ताज्ञापयति । [जं भट्टको आणवेदि ।]

विटः—(विदूषकं मुक्त्वा चेष्ट्याः पादयोः पतन्) प्रसीद नवमालिके प्रसीद । [पसीद णोमालिए पसीद ।]

विदूषकः—(आत्मगतम्) एष खल्वपक्रामितुमवसरः । [एतो मे अवक्कमितुं अवसरो । (पलायितुमिच्छति)]

चेटः—(विदूषकं यज्ञोपवीते गृह्णाति । तच्च वृथ्यति) क क कपिलमर्कटक पञ्चयमे । [कहिं कहिं कविलमक्कडअ पलाअसि ।] (तदुत्तरीयेण कण्ठे बद्धाकर्षति)

विदूषकः—भवति नवमालिके प्रसीद मोचय माम् । [भोदि णोमालिए पसीद मोचेहि मं ।]

चेटी—(विहस्य) यदि भूमौ शीर्षं निवेश्य पादयोर्मै पतसि तन्मोचयिष्यामि । [जह् भूमीए सीसं णिवेमिअ पाएसु मे पडसि ता मोचइस्सं ।]

विदूषकः—(सरोषम् सकम्पं च) भो राजमित्रं ब्राह्मणो भूत्वा दास्याः पुत्र्याः पादयोः पतिष्यामि । [भो राअमित्तो ब्रह्मणो भविअ दासीए धीआए पाएसु पडिस्सं ।]

चेटी—(अङ्गुल्या तर्जयन्ती सस्मितम्) इदानीमेव पातयिष्यामि । शेखरक उत्तिष्ठ । प्रसन्ना खलु तैऽहम् । ... एष पुनर्जामातुः प्रियवयस्यो ब्राह्मणस्त्वय

Ceṭa— (*Seeing Navamālikā, he takes Śēkharaka by the hand and pushes him*) Sir, leave him, leave him! It is not her ladyship (*bhavatī*) Navamālikā.

She again is looking with eyes red in anger and coming in this direction **only**!

Cēṭī— (*Approaching*) Śēkharaka, who indeed is this one that is being propitiated?

Clown— (*Removing the veil*) (It is) I, the son of a miserable woman!

Viṭa— (*Seeing Vidūṣaka and standing up in anger*) Oh Tawny Monkey, you too are laughing at me—Śēkharaka! Oh Cēṭa, hold him till I propitiate Navamālikā.

Ceṭa— As your honour orders!

Viṭa— (*Leaves the Vidūṣaka and falls at the feet of the maid*) Be pleased, oh Navamālikā, do a favour!

Clown— (*To himself*) This verily is the opportunity to run away. (*Desires to run away*).

Ceṭa— (*Holds the Vidūṣaka by his sacred thread; and it snaps*) Where, where, oh tawny monkey, do you run? (*Tying his own upper cloth on his neck he pulls him*).

Clown— Oh Lady Navamālikā, be pleased, cause me to be released!

Ceṭa— (*Loudly laughing*) If you put your head on the ground and fall at my feet, then I shall get you released!

Clown— (*In anger, trembling*) Oh you, (how) being a friend of the King and a Brāhmaṇa shall I fall at the feet of a whore's daughter?

Maid— (*Threatening with her finger, smiling*) I shall just now make you fall (at my feet). Śēkharaka, get up. I am pleased indeed with you. Again this Brāhmaṇa, a dear

खलीकृतः । एतच्छ्रुत्वा कदाचिद् भर्ता मित्रावसुः कोपं करोति । तदादरेण संमानयैनम् । [दाणि एव पाडइस्सं । सेहरअ उठेहि । पसण्णा दे अहं । एसो उण जामादुअस्स पिअवअस्सो ब्रह्मणो तुए खलीकिदो । एदं सुणिअ कदापि भट्टा मित्तावसू कोपं करेदि । ता आदरेण सम्माणेहि एणं ।]

विटः—यन्नवमालिकाज्ञापयति । ... आर्यं त्वं मया संबन्धीति कृत्वा परिहासितः । ... किं सत्यमेव शेखरको मत्तबालकः । [जं णोमालिआ आणवेदि । (विदूषकं कण्ठे गृहीत्वा) अज तुमं मए सम्बन्धिओत्ति करिअ परिहसिदो । (मस्तकं घूर्णयन्) किं सच्चं एव सेहरओ मच्चबालओ ।]

विदूषकः—नहि नहि । [णहि णहि ।]

विट—तत् कृतः परिहासः । ... इदोपविशतु संबन्धी । [ता किदो परिहासो (उत्तरीयं वतुलीकृत्य विदूषकायासनं ददाति) इह उपविसदु संबन्धिओ ।]

विदूषकः—(स्वगतम्) दिष्टयापगत इवास्य मदावेगः । [दिष्टिआ अवगदो विअ से मदावेगो ।] (उपविशति)

विटः—नवमालिके उपविश त्वमप्येतस्य पार्श्वे येन द्वावपि युवां सममेव संमानयामि । [णोमालिए उपविम तुमं पि एदस्स पासे जेण दुवेवि तुम्हे समं एव सम्माणेमि ।] (चेटी विहस्योपविशति)

विटः—अरे चेट सुभरितं खल्वेतं कुरु चषकमच्छसुरया । [अरे चेडा सुभरिदं खु एदं कोहि चसकं अच्छसुराए ।]

(चेटो नाट्येन चषकभरणं करोति)

विटः—(स्वशिरःशेखरात् पुष्पाणि गृहीत्वा चषके विन्यस्य जानुभ्यां स्थित्वा नवमालिकाया उपनयन्) नवमालिके आस्वाद्य देह्येतदेतस्य । [णोमालिए चाक्खअ देहि एदं एदस्स ।]

चेटी—(सस्मितम्) यच्छेखरको भणति । [जं सेहरओ भणादि ।]

(तथा करोति)

विटः—(विदूषकस्य चषकमुपनयन्) इदं नवमालिकामुखसंसर्गसविशेष-
वासितरसं शेखरकादन्येन केनाप्यनास्वादितपूर्वम् । तत्पिबैतत् । क तेऽतः
परं संमानं करिष्यामि । [एदं णोमालिआमुहसंसर्गसविसेसवासिअरसं सेह-
रादो अण्णेण केणवि अणासादिदपुष्पं । ता पिब एदं । किं दे अदोवि
अवरं सम्माणं करिस्सं ।]

friend of the son-in-law has been ill-treated (*khalikṛta*) by you! On hearing this perhaps Master Mitrāvasu may get angry. Therefore with (due) respect honour him.

Viṭa— As Navamālikā orders. (*Embracing Vidūṣaka*) Oh venerable sir, I joked with you since you are a relative (now)! (*Rolling his head*) Well is Śēkharaka truly enough a drunken child?

Clown— No certainly, indeed not!

Viṭa— (*With joy*) Then enough of the joke. (*Making the upper garment into a roll, he gives a seat to the Vidūṣaka*). Let (our) relative sit here.

Clown— (*To himself*) Fortunately (*diṣṭyā*) the violence of his intoxication, it seems, has vanished! (*He sits down*).

Viṭa— Oh Navamālikā, you too, please, sit down near him so that I shall honour both of you simultaneously!

(*Maid loudly laughing, sits down*).

Viṭa— Oh boy (*Cēṭa*), have this peg (*caṣaka*) indeed well filled with good (*accha*) wine.

(*Cēṭa gesticulates filling the peg*).

Viṭa— [*Takes flowers out of his chaplet, puts them in the peg and standing on his knees he brings (it) as a present, (upanayati) to Navamālikā*]. Oh Navamālikā, taste this and give this to this one!

Maid— (*Smiling*) What Śēkharaka says!! (*Does accordingly*).

Viṭa— (*Bringing forth the present of a peg for the Clown*) This with its sweetness increased by the contact of the mouth of Navamālikā, is not tasted before by anyone except Śēkharaka. Therefore drink this (now). What greater honour than this can I confer upon you!!!

विदूषकः—(सविलश्रमितं) शेखरक ब्राह्मणः खल्वहम् । [सेहरक बह्मणो खु अहं ।]

विटः—यदि त्वं ब्राह्मणस्तत् क ते ब्रह्मसूत्रम् । [जइ तुमं बह्मणो ता कहिं दे बह्मसुत्तं ।]

विदूषकः—(यज्ञोपवीतं स्वशरीरेऽदृष्ट्वा) तत्स्वत्वनेन चेटेनाकृष्यमाणं छिन्नम् । [तं खु मे इमिणा चेडेण आअड्डिअमाणं छिण्णं ।]

चेटी—(विहस्य) यद्येवं तद्वेदाक्षराण्यपि कल्प्युदाहर । [जइ एवं ता वेदक्खराहंपि कतिवि उदाहर ।]

विदूषकः—भवति सधुगन्धेन पिण्डानि मे वेदाक्षराणि । अथवा किं मम भवत्याः समं विवादेन । एष ते ब्राह्मण पादयोः पतति । [भोदि सधुगन्धेन पिण्डाहं मे वेदक्खराहं । अहवा किं मम भोदीए समं विवादेण । एसो दे बम्हणो पाएसु पडदि ।]

(इति पादयोः पतितुमिच्छति)

चेटीः—(हस्ताभ्यां निवार्य) मा खलु मा खल्वेवं करोत्वार्यः । शेखरक सत्यं ब्राह्मणः खल्वेषः । ... आर्य न त्वया कोपितव्यम् । संवन्धिकानुरूपः खल्वेष मया परिहासः कृतः । [मा खु मा खु एवं करेदु अज्जो । सेहरअ सच्चं बह्मणो खु एसो । (विदूषकस्य पादयोः पतति) अज्ज ण तुए कुपिदव्वं । सम्बन्धिआणुखो खु एसो मए परिहासो किदो ।]

विटः—अहमप्येनं प्रसादयामि । ... मर्षयतु मर्षयत्वार्यो यन्मया मदपर-
वशेनापगाद्धम् । येनाहं नवमालिकया सहापानकं गमिष्यामि । [अहं पि एणं पसादेमि । (पादयोर्निपत्य) मरिसेदु मरिसेदु अज्जो जं मए मदपरवसेण अवरद्धं । जेण अहं गोमालिआए सह आवाणअं गमिस्सं ।]

विदूषकः—मर्षितं मया सर्वम् । गच्छतं युवाम् । यावदहमपि प्रियवयस्यं प्रेक्षे । [मरिसिदं मए सव्वं । गच्छह तुम्हे जाव अहंपि पिअवअस्सं पेक्खामि ।]

विटः—आर्य तथा ।

(निष्क्रान्तो नवमालिकया सह विटश्चेष्टश्च)

विदूषकः—दिष्ट्यातिक्रान्तो ब्राह्मणस्याकालमृत्युः । तथावदहमपि मत्त-
बालकजनसंगदूषित इह दीर्घिकायां स्नात्वा प्रेक्षे प्रियवयस्यम् । ... एष खलु प्रियवयस्यो रूपिणीमिव स्वयंवरलक्ष्मीं मलयवतीं हस्तेऽवलम्ब्येत एवागच्छति ।

Clown— —(*Smiling with some embarrassment*) Oh Śēkhara, I am a Brahmin indeed.

Viṭa— If you are a Brahmin, then where is your sacred thread (Brahma-sūtra)?

Clown— —(*Not seeing his sacred thread on him*) That indeed has (certainly) snapped (while it was) being pulled by this Cēṭa!

Maid— —(*Loudly laughing*) If so then at least recite (udāhara) a few syllables of the Vēdas!

Clown— —Lady, my syllables of the Vēda are hidden on account of the scent of wine! Or what is the use of my disputing (it) with you? (Here) this Brahmin falls at your feet. [*With these words (iti) he desires to fall at her feet*].

Maid— —(*Preventing him by both hands*) Let not indeed, venerable sir should indeed not do this. (To Śēkharaka) Śēkharaka, truly indeed he is a Brahmin. (*Falls at Vidūśaka's feet*). Venerable Sir, you should not get angry. I indeed played this joke just suitable for a relation!!

Viṭa— I too shall propitiate him. (*Falls at his feet*). Let venerable sir, forgive, tolerate whatever may be my mistake (or offence) while under the influence of wine. So that I shall go to the drinking booth with Navamālikā.

Vidūśaka— I have forgiven everything. Both of you may go. In the meantime I too shall see my dear friend.

Viṭa— —(Be it) so, Venerable sir.

(*Viṭa and Cēṭa exit with Navamālikā*).

Vidūśaka— —Fortunately, a Brahmin's untimely death has been avoided. Therefore I too now contaminated by the contact with the drunken boy, shall bathe in this (oblong) well and see my friend. (He does so; looking towards the green-room). This is indeed (my) dear friend causing Malayavatī to rest on his arm—who is as it were the beauty

तद्यावद्गत्वास्य पार्श्वपरिवर्ती भवामि । [दिष्टिआ अदिक्कन्तो बम्हणस्स अकालमिच्चू । ता जाव अहंपि मत्तवालअजणसङ्गदूसिदो इह दिग्घिकाए ण्हाइअ पेक्खाभि पिअवअस्सं । (तथा करोति) (नेपथ्याभिमुखमवलोक्य) एसो खु पिअवअस्सो रुविणी विअ सअंवरलच्छी मलअवदी हत्थे अवलम्बिअ इदो एव आअच्छदि । ता जाव गदुअ से पास्सपरिवत्ती होमी ।]

(ततः प्रविशति गृहीतवरनेपथ्यो नायको मलयवती विभवतश्च परिवारः)

नायकः—(मलयवतीं निरूप्य)

दृष्टा दृष्टिमधो ददाति कुरुते नाटापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपेत ।
निर्यान्तीषु सखीषु वाग्भवनान्निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥ ४ ॥

(मलयवतीमवलोक्य) प्रिये मलयवति

हुंकारं ददता मया प्रतिवचो यन्मौनमासेवितं
यद्वावानलदीप्तिभिस्तनुरियं चन्द्रातपैस्तापिता ।
ध्यातं यच्च बहुन्यनन्यमनसा नक्तंदिनानि प्रियं
तस्यैतत्तपसः फलं मुखमिदं पश्यामि यत्तेऽधुना ॥ ५ ॥

नायिका—(अपवार्य) हञ्जे चतुरिके न केवलं दर्शनीयः प्रियमपि भणितुं जानाति । [हञ्जे चउरिए ण केवलं दंसणीओ पिअंपि भणितुं जाणादि ।]

चेटी—(विहस्य) अयि प्रतिपक्षपातिनि सत्यमेवैतत् । किमत्र प्रियवचनम् ।
[अयि पडिपक्खवादिणि सच्चं एव एदं । किं एत्थ पिअवअणं ।]

नायकः चतुरिके आदेशय मार्गं कुसुमाकरोद्यानस्य ।

चेटी—एत्वेतु भर्ता । [एदु एदु भट्टा ।]

नायकः—(परिक्रामन् नायिकां निर्दिश्य) स्वैरं स्वैरमागच्छतु भवती । यतः

खेदाय स्तनभार एष किमु ते मध्यस्य हारोऽपर-

स्ताम्यत्यूर्युगं नितम्बभरतः काञ्चयानया किं पुनः ।

शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरौ

स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ ६ ॥

of their self-choice (in marriage, come) in a bodily form—and is coming in this very direction. Therefore, I shall just proceed and be by his side.

(Then enter the hero decked in his nuptial dress, Malayavati and retinue according to rank.)

Hero—(Looking at Malayavati),

Looked at, she casts down her eyes; addressed, she does not speak; in bed she delays (*tisthati*) by turning away; forcibly embraced, she trembles; with her female friends going out from the bed-chamber (or inner apartments—*Vāsabhavana*) she desires too to go out! By her very perversity (my) newly-wed beloved has this day tended far more to my delight (*prīti*). (4)

(Seeing Malayavati) Darling Malayavati,

In that (yat) by me while I uttered (only) a 'hum' sound (*huṅkāra*) in reply (or at every word) silence was observed; in that this body (of mine) was scorched (*tāpita*) with the rays (*ātapa*) of the moon like the blazes of the forest conflagration; in that I meditated with an undivided mind (mind not devoted to any one else) for many a night and day, Oh darling, of that penance is this the fruit that this face of yours do I see now! (5)

Heroine—(Aside) Oh Caturikā, he is not only handsome, (but) he also knows to speak flatteringly!

Maid—(Loudly laughing) Oh you, who are inclined to hostility (*pratipakṣa*) this is indeed true. What is it that is flattering here?

Hero—Caturikā, show the way to the Kusumākara garden.

Maid—Come, come, my Lord.

Hero—(Walking about, addressing the heroine) Slowly and at ease may your ladyship come; since,

When your heavy breasts (or weight of your breasts) tend to weary you, then how much more (*kimu*) this additional (*aparāḥ*) necklace? When the pair of thighs (too) gets weary under the burden of the buttocks, then what is the use again of this girdle? The pair of feet has not (enough) strength to carry (or bear—*voḍhum*) your two thighs; then whence (could they have the strength to carry) the anklets? By your own (beautiful) limbs you are adorned, why do you (then) wear ornaments merely to (cause you) pain? (6)

खेटी—एतस्वलु कुसुमाकरोद्यानम् । तत्प्रविशतु भर्ता । [एदं खु कुसुमा-
अरुज्जाणं । ता पविसदु भट्टा ।] (सर्वे प्रविशन्ति)

नायकः—(समन्तादवलोक्य) अहो नु कुसुमाकरोद्यानस्य परा श्रीः । तथा हि
निष्यन्दश्चन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्ता-
नाराद्वारागृहाणां ध्वनिमनु कुरुते ताण्डवं नीलकण्ठः । १ ॥
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-
नापातोत्पीडहेलाहतकुसुमरजःपिञ्जरोऽयं जलौघः ॥ ७ ॥

अपि च

अमी गीतारम्भैर्मुखरितलतामण्डपभुवः
परागैः पुष्पाणां प्रकटपटवासव्यतिकराः ।
पिबन्तः पर्याप्तं सह सहचरीभिर्मधुरसं
समन्तादापानोत्सवमनुभवन्तीव मधुपाः ॥ ८ ॥

विदूषक—(उपसृत्य) जयतु भवान् । स्वस्ति भवत्यै । [जेदु भवं ।
सोत्थि भोदीए ।]

नायकः—वयस्य चिरादागतोऽसि ।

विदूषकः—भो वयस्य लब्धेवागतोऽस्मि । किं पुनर्विवाहमहोत्सवमिलित-
सिद्धविद्याधराणामापानकदर्शनकौतूहलेन परिभ्रमन्नेतावतीं वेलं विल-
म्बितोऽस्मि । तत्प्रियवयस्योऽपि तावदेतत्पश्यतु । [भो वअस्स लहु एव्व
आअदोम्हि । किं उण विवाहमहूस्सवमिलिदसिद्धविज्जाहराणं आपाणअदंसण-
कोदूहलेण परिब्भमन्तो एत्तिअं वेलं विलंबिदोम्हि । ता पिअवअस्सोवि
दाव एदं पेक्खदु ।]

नायकः—एवं यथाह भवान् । (समन्तादवलोक्यन्) वयस्य पश्य पश्य ।

दिग्धाङ्गा हरिचन्दनेन दधतः सन्तानकानां स्रजो
माणिक्याभरणप्रभाभ्यतिकरैश्चित्रीकृताच्छांशुकाः ।
साधूं सिद्धजनैर्मधूनि दयितापीतावशिष्टान्यमी
मिश्रीभूय पिबन्ति चन्दनतरुच्छायास्तु विद्याधराः ॥ ९ ॥

Maid—This is truly the Kusumākara garden. May therefore the lord enter.

(*Enter all*).

Hero— (*Looking all round*), Oh indeed the exquisite loveliness of the Kusumākara garden! Since,

The juice of the sandal trees cools the ends of the inlaid mosaic ground (Kutṭima) in the bower of creepers; near the waterjetted bath-rooms to their sound does the peacock dance the tāṇḍava (dance); and this stream of water gushing out of the fountains runs in speed filling the basins of trees and getting a golden (piñjara) hue by the pollen of flowers struck down easily (*hēla*) by the forceful flow after the fall (*āpāta*) on the trees. (7)

And again,

These bees (madhupas here), making the grounds of the harbour of creepers resound by beginnings of their songs (or by the hasty songs—*gītārambha*), their contact with the perfumed powder (*paṭavāsa*) manifested by the pollen of flowers, drinking to their hearts' content the sweet honey (or liquid honey) with their female companions (*sahacarī*), are as it were experiencing the carnival of drinking on all sides. (8)

Clown— (*Approaching*) Victory to you! Hail to your Ladyship.

Hero—Friend, you have come after a long time.

Clown—Oh friend, I had come quickly enough. But wandering around in curiosity of seeing the drinking parties of the Vidyādharas and Siddhas gathered together for the marriage festival, I have been delayed all this time. Therefore let my friend too just see (all) this.

Hero— Surely as you say. (*Looking around*), Oh friend, see, behold:

With their limbs (or bodies) anointed with the red *candana* (*haricandana*), wearing garlands of *Santānaka* flowers, with their white silks embellished (*Citrīkṛta*) by the contact of lustre from the ornaments of rubies, in company of the Siddha hosts, under the shade of the sandal trees these Vidyādharas, after a commingling (with the Siddhas) are drinking the wine remained after the drinking of their beloveds. (9)

तदेहि वयमपि तमालवीथिं गच्छामः । (सर्वे परिक्रामन्ति)

विदूषकः—एषा खलु तमालवीथिका । एतच्च शरदातपपरिखेदितमत्रभवत्या वदनं लक्ष्यते । तदिह स्फटिकशीलातल उपविशतु । [एसा खु तमालवीहिआ । एदं च सरदादयपरिखेदिअं विअ तत्तहोदीए वदणं लख्खीअदि । ता इह कलिहमिलाअले उवविसदु ।]

नायकः—वयस्य सम्यगुपलभितम् ।

एतन्मुखं प्रियायाः शशिनं जित्वा कपोलयोः कान्त्या ।

तापातुरक्तमनुना कमलं ध्रुवमीहते जेतुम् ॥ १० ॥

(मञ्जुवती हस्तं गृहीत्वा) प्रिये इहोपविशामः । (सर्वे उपविशन्ति)

नायिका—(नायिकाया मुखमुन्नमय्य पश्यन् ।) प्रिये वृथैव त्वमस्माभिः कुतुष्माकरोद्यानदर्शनकुतूहालिभिः खेदितामि । कुतः

एतत्ते भूलताङ्गोऽस्मि पाटलाधरपल्लवम्

मुखं नन्दनमुद्यानमतोऽन्यत् केवलं वनम् ॥ ११ ॥

चेटी—(सस्मितं विदूषकं निर्दिश्य) श्रुतं त्वया भर्तृदारिका कथं वर्ण्यते । [सुदं तुए भट्टिदारिआ कहं वण्णीअदि ।]

विदूषकः—चतुरिके मैवं गर्वमुद्रह । अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव । केवलं मत्सरेण कोऽपि न वर्णयति । [चतुरिए मा एव्वं गव्हवमुअह । अह्माणं पि मज्झे दंसणीओ जणो अस्थि एव्व । केवलं मत्सरेण कोवि ण वण्णेदि ।]

चेटी—(सस्मितम्) आर्य अहं त्वां वर्णयामि । [अज्ज अहं तुमं वण्णेमि ।]

विदूषकः—(सहर्षम्) जीवापितोऽस्मि । तत्करोतु भवती प्रसादम् । येनैष मां पुनरपि न भणति यथा त्वमीदृशः स्तादृशः कपिलमर्कटाकार इति । [जीवाविदोमिहि । ता करोतु भोदी पसादं । जेण एसो मं पुणोवि ण भणादि जहा तुमं ईदिसो तादिसो कविलमक्कडाआरोत्ति]

चेटी—आर्य त्वं मया विवाहजागरणे निद्रायमाणो निर्मालिताक्षः शोभनो दृष्टः । तत्तथैव निष्ठु येन वर्णयामि । [अज्ज तुमं मए विवाहजागरणे णिज्जाअमाणो णिमोलीअअख्खो सोहणो दिट्ठो । ता तह एव्व चिट्ठु जेण वण्णेमि ।]

(विदूषकस्तथा करोति)

Then come, we too shall go to the *tamāla* avenue.

(*All move about*)

Clown— —This indeed is the *Tamāla* avenue. And this face of her ladyship seems to be fatigued under the autumnal sun's rays. Therefore let her sit here on the crystal stone slab.

Hero— Friend, you have well observed!

This face of (my) beloved having (first) vanquished the moon by the splendour of her cheeks, now certainly desires to subdue the lotus, being reddened by the sun! (10)

(*Taking Malayavati by the hand*) Dear, let us sit here.
(*All sit down*).

Hero— —[*Raising the heroine's face and looking (into it)*] Dear, surely in vain you have been wearied by us curious to see the Kusumākara garden! Since,

This your face is itself the Nandana garden—brilliant with the creepers in the form of your eye-brows and having the tender sprouts in the form of the pink lips; any other (garden) is just (merely) a forest! (11)

Maid— (*With a smile, referring to the clown*) Have you heard how the Princess is being described?

Clown— —Caturikā, do not have such pride! In our midst too (there) surely are handsome persons (or there is a handsome person). Only through jealousy nobody describes (them or him)!

Maid— (*Smiling*) Venerable Sir, I describe (paint) you.

Clown— —(*With joy*) I am restored to life. Then let your ladyship do (me) the favour so that this one may never again say to me that "You are this or that sort of form of a brown monkey!"

Maid— —Sir, you were seen by me lovely while sleeping owing to the wakefulness due to marriage and with eyes closed. Therefore stay in that condition that I may describe (paint) you! (*Clown does like that*).

चेटी—(स्वगतम्) यावदेष निमीलिताक्षस्तिष्ठति तावन्नीलरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि । [जाव एसो णिमीलिअखलो चिट्ठुदि ताव णीलरसानुआरिणा तमालपल्लवरसेण मुहं से कालीकरिस्सं ।]
 (उत्थाय तमालपल्लवग्रहणं कृत्वा तन्निष्पीडनं नाटयति)
 (नायको नायिका च विदूषकं पश्यतः)

नायकः—वयस्य धन्यः खल्वसि । योऽस्मामु तिष्ठत्सु त्वमेव वर्ण्यसे ।
 (चेटी तमालपल्लवस्य रसेन विदूषकस्य मुखं कालीकरेति)
 (नायिका नायकस्य मुखं दृष्ट्वा स्मितं करोति ।)

नायकः—(नायिकामुखं दृष्ट्वा)

स्मितपुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे ।

फलं त्वन्यत्र मुग्धाक्षि चक्षुषोर्मम पश्यतः ॥ १२ ॥

विदूषकः—भवति किं त्वया कृतम् । [भोदि किं तुए किदं ।]

चेटी—ननु वर्णितोऽसि । [णं वर्णिदोसि ।]

विदूषकः—(हस्तेन मुखं प्रमृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य) आः दास्याः पुत्रि राजकुलं खल्वेतत् । किं तवात्र करिष्यामि । ... भोः युष्माकं पुरत एवाहं दास्याः पुत्र्या खलीकृतः । तत् किं ममेह स्थितेन । अन्यतो गमिष्यामि तावत् । [आ दासीए धीए राअउलं खु एदं । किं तव एत्थ करइस्सं । (नायकं निर्दिश्य) भो तुम्हाणं पुरदो एव्व अहं दासीए धीआए खलीकिदो । ता किं मम इह छिदेण । अण्णदो गमिस्सं दाव ।]

(निष्कामति)

चेटी—सत्यं खलु कुपितो मे आर्यात्रेयः । तावदनुगम्य प्रसादयिष्यामि । [सच्चं खु कुविदो मे अज्जअत्तेओ । जाव अणुगदुअ पसादइस्सं ।]
 (गन्तुमिच्छति)

नायिका—इञ्जे चतुरिके कथं मामेकाकिनीमुज्झित्वा गच्छसि । [इञ्जे चउरिए कहं मं एआइणि उज्झिअ गच्छसि ।]

चेटी—(नायकं उद्दिश्य सस्मितम्) एवमेकाकिनी चिरं भव । [एव्वं एआइणी चिरं होहि ।] (इति निष्कान्ता)

Maid— (*To herself*) While this one stays with his eyes closed, I shall blacken his face with the juice of the tamāla leaves resembling liquid indigo. (*Getting up, she gesticulates plucking the Tamāla leaves and squeezing them*).

(*The hero and the heroine look at the clown*).

Hero— Friend, blessed indeed you are, who in spite of our presence are alone being discribed (*painted*)!

(*With the tamāla juice the maid blackens the clown's face*).

(*Heroine looking at hero's face, smiles*).

Here the blossoming of the flowers of (your) smiles is seen on the tender leaf of your lower lip; the fruit of it is however elsewhere, Oh you with beautiful (*mugdha*) eyes, (i.e.) in my eyes who am looking (on)! (12)

Clown— Maid, what have you done?

Maid— Indeed, you are painted!

Clown— —[*By his hand he wipes his face and seeing the palm (of his hand) in anger he raises up his wooden staff*] Oh you whore-born, this is surely a palace. What shall I do to you here? (*Addressing the hero*) Oh sir, just before you two have I been ill-treated by this daughter of a slave woman! So what is the use of my remaining here? Elsewhere shall I just go. (*Exit*).

Maid— Truly indeed is the venerable Ātrēya angry with me! I shall just follow him and (I shall) beg for pardon (*prasādaya*). (*Desires to go*).

Heroine— Oh Caturikā, how do you go leaving me alone?

Maid— (*Referring to the Hero, and with a smile*) Thus be alone ever more. (*Exit with this remark*).

नायकः—(नायिकाया मुखं पश्यन्)

दिनकरकरासृष्टं बिभ्रत् द्युतिं परिपाटलां

दशनकिरणैरुत्सर्पद्भिः स्फुटीकृतकेसरम् ।

आयि मुखमिदं मुग्धे त्वत्सं कमलेन ते

मधु मधुकरः किं त्वेतस्मिन् पिबन्न विभाव्यते ॥ १३ ॥

(नायिका विहस्य मुखमन्यतो नयति) (नायकः पुनस्तदेव पठति)

(प्रविश्य पटाश्रेणेन)

चेटी—(सहसोपसृग) एष खलु आर्यमित्रावसुः कार्येण केनापि कुमारं
प्रेक्षितुमागतः । [एसो खु अज्जमित्तावसू कज्जेण केणवि कुमारं पेक्खिदुं
आअदो ।]

नायकः—प्रिये गच्छ त्वमात्मनो गृहम् । अहमपि मित्रावसुं दृष्ट्वा
त्वरितमागत एव । (नायिका चेष्ट्या सह निष्क्रान्ता) (ततः प्रविशति मित्रावसुः)

मित्रावसुः—

अनिहत्य तं सपत्नं कथमिव जीमूतवाहनस्थाहम् ।

कथायिष्यामि हृतं तव राज्यं रिपुणेति निर्लज्जः ॥ १४ ॥

अनिवेद्य च न युक्तं गन्तुमिति निवेद्य गच्छामि । (उपसर्पति)

नायकः—मित्रावसो इत आस्यताम् । (मित्रावसुरुपविशति)

नायकः—(निरूप्य) मित्रावसो संरब्ध इव लक्ष्यसे ।

मित्रावसुः—कः खलु मतङ्गहतके संरम्भः ।

नायकः—किं कृतं मतङ्गेन ।

मित्रावसुः—स्वनाशाय किल युष्मदीयं राज्यमाक्रान्तम् ।

नायकः—(महर्षमात्मगतम्) अपि नाम सत्ययेतत् स्यात् ।

मित्रावसुः—अतस्तदुच्छित्तय आशां दातुमर्हति कुमारः । किं बहुना

Hero— *-(Sees the face of the heroine),*

Touched (or attacked) by the sun's rays, bearing a pinky brilliance, with the filaments (Kēsara) made visible by the creeping rays of the teeth, Oh lovely one (or inexperienced one), this face of yours is truly like a lotus; however no bee is seen drinking (its) honey in here (on this one)! (13)

(Heroine laughs and turns her face elsewhere).

(Hero again recites the same).

(Entering by toss of the curtain).

Maid— *-(Approaching suddenly)* Here is indeed the venerable Mitrāvasu come to see the Prince on some business.

Hero— Dear (please), you go to your house. After interviewing Mitrāvasu, I too am quickly following.

(Heroine exit with maid).

(Then enter Mitrāvasu).

Mitrāvasu—

Without killing that enemy of Jimūtavāhana how can I, shameless (as I shall be) tell him, "Your kingdom is captured by your enemy!" (14)

And it is not proper to go without reporting (it to him); hence I will report and then go. *(He comes near).*

Hero— *(Seeing Mitrāvasu)* Mitrāvasu, sit here.

(Mitrāvasu sits down).

Hero— *(Seeing minutely)* Mitrāvasu, you look as it were agitated.

Mitrāvasu— What agitation indeed against the wretched Mataṅga?

Hero— What has been done by Mataṅga?

Mitrāvasu— For his own destruction truly your kingdom has been attacked (ākraṇta) (by him)!

Hero— *(Joyfully to himself)* Can it possibly be true?

Mitrāvasu— Therefore for his destruction the prince should kindly pass orders!

संसर्पाद्धिः समन्तात् कृतसकलवियन्मार्गयानैर्विमानैः
 कुर्वाणाः प्रावृषीव स्थगितरविरुचः श्यामतां वासरस्य ।
 एते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः
 सिद्धं चोद्धृतशत्रुक्षयभयविनमद्राजकं ते स्वराज्यम् ॥ १५ ॥

अथवा किं बलौघैः ।

एकाकिनापि हि मया रभसावकृष्ट-
 निस्त्रिशदीधितिसटाभरभासुरेण ।
 आरात्रिपत्य हरिणेव मतङ्गजेन्द्र-
 माजौ मतङ्गहतकं हतमेव विद्धि ॥ १६ ॥

नायकः—(कर्णो पित्राय आत्मगतम्) अहह दारुणमभिहितम् । अथैवं
 तावत् । (प्रकाशम्) मित्रावसो कियदेतत् । बहुतरमतोऽपि बाहुशालिनि
 त्वयि संभाव्यते । किं तु

स्वशरीरमपि परार्थे यः खलु दद्यादयाचितः कृपया ।
 राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमन्ये ॥ १७ ॥

अपि च क्लेशान्विहाय मम शत्रुबुद्धिरेव नान्यत्र । यदि त्वमस्मत्प्रियं
 कर्तुमीहसे तदनुकम्प्यतामसौ राज्यस्य कृते क्लेशदासीकृतो तपस्वी ।

मित्रावसुः—(सामर्षं सहासं च) कथं नानुकम्प्यते ईदृशोऽस्माकमुप-
 कारी कृतशत्रु ।

नायकः—(स्वगतम्) प्रत्यग्रकोपाग्निमचेता न तावदयं शक्यते
 निवर्तयितुम् । तदेवं तावत् । (प्रकाशम्)

मित्रावसो उत्तिष्ठ । अभ्यन्तरमेव प्रविशावः । तत्रैव त्वां बोधयिष्यामि ।
 संप्रति परिणतमहः । तथा हि

What ~~more~~—

By their air-planes moving all around and traversing all the highways of the sky, bringing darkness to the day by stopping the light of the sun as in the rainy season, these Siddhas here are gone from here immediately on receipt of your word for battle and (immediately) your kingdom is regained (*siddha*), when the assemblage of Prince's (*Rājaka*) bends down through fear of the destruction of your wayward (*udvṛtta*) enemy. (15)

Or what (necessity) of the multitudes of the army?

For even singly by me appearing terrible (*bhāsurā*) by the luxuriance of the mane in the form of the rays (*dīdhiti*) of the sword (*nīstrimśa*) drawn out hastily, attacked from near in battle, know the wretch Maṭaṅga to be already killed like to the lion [being attacked from near—though alone yet terrible with his luxuriant mane appearing like the rays from swords drawn out forcibly killing the lord of elephants (*Maṭaṅgajēndra*)]. (16)

Hero—(*Shutting his ears, to himself*) Oh alas, a terrible speech (*abhihita*). Or rather it should be thus now.

(*Aloud*) Oh Mitrāvasu, how much is this (*kiyat ētaḍ* i.e. it is an easy thing for you)? Even of very much more than this you are capable with your strong arms! But—

How should I, who even unsolicited would indeed through pity give up (my) own body for another, permit for the sake of a kingdom the cruelty of the slaughter of animate beings (*prāṇin*). (17)

More than this excepting the Klēśas (the five Buddhist sins) I do not cherish any feeling of enmity towards any other thing (*anyatra*). Therefore, if you desire really to do what pleases us, then let this poor fellow be pitied who has been enslaved by the Klēśas for the sake of a kingdom! Mitrāvasu—(*With anger—and with laughter*) How can he not be pitied who is thus our benefactor and is (so) grateful (too)!

Hero—(*To himself*) It is not possible to make him return (or to dissuade him) now with his mind so overwhelmed with fresh anger. Then let it be thus now! (*Aloud*)

तथा हि

निद्रामुद्रावबन्धव्यतिकरमनिशं पद्मकोशादपास्य-

न्नाशापूरैककर्मप्रवणनिजकरप्राणिताशेषविश्वः ।

दृष्टः सिद्धैः प्रसक्तस्तुतिमुखरमुखैरस्तमप्येष गच्छ-

न्नैकः शृङ्गाभ्यो विवस्वान् परहितकरणायैव यस्य प्रयासः ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः ।

THIRD ACT

23

Mitrāvasu, get up. Let us both go inside. There only shall I advise you. Now the day has come to a close (pariṇata). For certainly.

Removing constantly (anīsam) the obstruction (vyatikara) in the form of closing (of the petals) by the seal of sleep from the calyx (Kośa) of the lotus (i.e. its bud), vivifying the whole Universe by his own rays occupied with the sole duty of filling the quarters (with sunshine; fulfilling the desires of all) and seen by the Siddhas their mouths muttering (*mukhara*) their prayers constantly (*prasakta*), here does this sun (vivasvat) set, the only one who is praiseworthy due to his great efforts solely devoted to the well-being of others. (18)

(Exeunt Omnes)

HERE ENDS THE THIRD ACT

चतुर्थोऽङ्कः ।



(ततः प्रविशति कञ्चुकी गृहीतरक्तवस्त्रयुगलः प्रतीहारश्च)

कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्खलितानि रक्षन् ।

जरातुरः संप्रति दण्डनीत्या सर्वं नृपस्यानुकरोमि वृत्तम् ॥ १ ॥

प्रतीहारः—आर्य वसुमद्र क्व भवान् प्रस्थितः ।

कञ्चुकी—आदिष्टोऽस्मि देव्या मित्रावसुजनन्या । यथा कञ्चुकिन् त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि नेतव्यानीति । राजदुहिता मलयवती च श्वशुरकुले वर्तते । जीमूतवाहनोऽपि युवराजेन मित्रावसुना सह समुद्रवेलं द्रष्टुमद्य गत इति मया श्रुतम् । तत्र जाने किं राजपुत्र्याः सकाशं गच्छाम्युताहो जामातुरिति ।

प्रतीहारः—आर्य वरं राजपुत्र्याः सकाशं गन्तव्यम् । तत्र हि कदाचिदस्यां वेलायां जामाता प्रत्यागतो भविष्यति ।

कञ्चुकी—सुनन्द साधूक्तम् । भवान् पुनः क्व प्रस्थितः ।

प्रतीहारः—अहमपि महाराजविश्वावसुना समादिष्टः । यथा सुनन्द गच्छ मित्रावसुं ब्रूहि । अस्मिन् दीपप्रतिपदुत्सवे मलयवत्या जामातुश्च उत्सवानुरूपं यत्किञ्चित्प्रदीयते । तदागत्य निरूप्यतामिति । तद्गच्छतु राजपुत्र्याः सकाशमार्यः । अहमपि युवराजमित्रावसोरानयनाय गच्छामि । (इति निष्क्रान्तौ)

विष्कम्भकः

(ततः प्रविशति जीमूतवाहनो मित्रावसुश्च)

ACT IV

(Then enter the Chamberlain holding a pair of red garments and the doorkeeper).

Chamberlain—

Having made arrangements for the (business of the) inner apartments, at every step guarding myself against stumbling (by the help of staff), suffering from old age (or disabled by old age) now do I imitate all the behaviour of the King (who puts in order everything inside cities, who keeps people at every step from mistake (*Skhalita*) by (recourse to) the policy of punishment (by Law-*daṇḍanīti*) and who is fond of praise (*jarā* or greetings). (1)

Doorkeeper— —Venerable Vasubhadra, where are you going?

Chamberlain— —I have been commanded by Her Majesty, the mother of Mitrāvasu thus:—"Oh, Chamberlain, you should, for ten days (lit. nights), carry the red garments to Malayavatī and the son-in-law. And Princess Malayavatī is in her father-in-law's place. Jīmūtavāhana too in company of the crown-prince Mitrāvasu has gone to-day to see the tide (*Vēlā*) of the sea". Thus I have heard. Therefore I do not know if I shall go to the Princess or to the son-in-law!

Mitrāvasu— —Venerable Sir, it is better to go to the Princess. For perhaps by this time the son-in-law too shall have come back here.

Chamberlain— —Sunanda, well-said. (i.e. It is good advice). Where again are you going?

Doorkeeper— —I too have been ordered by King Viśvāvasu thus:—"Sunanda, go (and) tell Mitrāvasu. In this festival of the first lamp day (or first day of Dīpāvali) something befitting this festival is to be given to Malayavatī and the son-in-law. Therefore come and let it be seen. Therefore venerable man should go to the Princess. I too shall go to bring crown-prince, Mitrāvasu.

(Exit both)

(Here ends the Interlude)

(Then enter Jīmūtavāhana and Mitrāvasu)

नायकः—

शय्या शङ्खलमासनं शुचिशिला सद्य द्रुमाणामधः

शीतं निर्झरवारि पानमशनं कन्दाः सहाया मृगाः ।

इत्यप्रार्थितलभ्यसर्वविभवे दोषोऽयमंको वने

दुःप्रापार्थिनि यत् परार्थघटनाबन्धैर्वृथा स्थायते ॥ २ ॥

मित्रावसुः—(उर्ध्वमवलोक्य) कुमार त्वर्थतां समथोऽयं चलितुमशुभराधेः ।

नायकः—(आकर्ण्य) सम्यगुपलक्षितम् ।

उन्मज्जज्जलकुञ्जरेन्द्ररभसास्फालानुबन्धोद्धतः

सर्वाः पर्वतकन्दरोदरभुवः कुर्वन् प्रतिध्वानिनीः ।

उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा

प्रायः प्रेङ्खदसंख्यशङ्खधवला वेल्लेयमागच्छति ॥ ३ ॥

मित्रावसुः—नन्वियमागतैव । पश्य

कवलितलवङ्गपल्लवकरिमकरोद्धारसुरभिणा पयसा ।

एषा समुद्रवेला रत्नद्युतिरञ्जिता भाति ॥ ४ ॥

तदेह्यस्माज्जलप्रसरणमार्गादपक्रम्यानेनैव गिरिसानुसमीपमार्गेण परिक्रमावः ।

नायकः—मित्रावसो पश्य पश्य । शरत्समयपाण्डुभिः पयोदपटलैः प्रावृताः

प्रालेयाचलशिखरश्रियमुद्रहन्त्येते मलयसानवः ।

मित्रावसुः—कुमार, नैवामी मलयसानवः । नागानामस्थिसंघाताः खल्वेते ।

नायकः—(सोद्वेगम्) कष्टं । किंनिमित्तममी संघातमृत्यवो जाताः ।

मित्रावसुः—कुमार नैवामी संघातमृत्यवः । श्रूयतां यथैतत् । पुरा किल

स्वपञ्चपवनापास्तसमस्तसागरजलस्तरसा रसातलादुद्धृत्योद्धृत्य भुजंगमान-
नुदिनमाहारयति स्म वैनतेयः ।

Hero—

A green (or meadow) (for) a bed, white (*śuci*—or clean) stone slab (for) a seat, the bottom of trees (for) a house, the cool spring-water (for) a drink, the tubers (for) food, the deer (for) companions—thus in the forest with its wealth of everything available without solicitation there is (only) this one short-coming viz. we have to remain useless (idle, *vandhya*) for want of accomplishing the good of others since it is difficult to come across one in want. (2)

Mitrāvasu—(Looking above) Prince, hasten, hurry up. This is time for flowtide of the sea (*ambu-rāśi*).

Hero—(Listening) Very well-noticed.

As there arises (*uccarati*) loudly a sound tormenting the reaches of the ear (i.e. the ear), intensified (*uddhata*) by the series (*anubandha*) of the violent (*rabhasa*) flappings (*āsphāla*) (of the ears) of the aquatic big elephants as they emerge (out of the waters), making all the floors in the interiors of the valleys of the mountains reverberate, it is in all probability (*prāyaḥ*) the flow-tide coming in white with the innumerable oscillating shells. (3)

Mitrāvasu— —Indeed this one (i.e. tide) has come already. See—

With water fragrant on account of the spittle (*udgāra*) of the sharks and elephants who have chewed (*kavalita*) the leaves of cloves this tide of the sea shines being (also) tinged with lustre of jewels. (4)

Come then. Going out of this way of the flow of waters, we shall roam about (for pleasure) by this very way nearer to the top of this ridge.

Hero—Mitrāvasu, see, look. Covered by veils (*patala*) of clouds white in the autumnal season these peaks of the Malaya mountain bear the beauty of the summits of the snow-mountain (e.g. *Himālaya*).

Mitrāvasu—Prince, these are not at all the peaks of the mountain Malaya; they are in truth the heaps of the bones of the Nāgas (serpents)!

Hero—(In distress) Alas! Due to what reasons again have these mass-deaths occurred?

Mitrāvasu—Prince, they are not at all mass-deaths! Listen to the “how” of it! Formerly, it is said (*Kīla*), Vainatēya (i.e. Garuḍa, son of Vinatā), by agitating the waters of all the seas tossed up by the gusts of his own wings and then forcibly dragging (them) continually from (the depths of) the nether world, used daily to eat serpents.

नायकः—(सोद्वेगम्) कष्टमतिदुष्करं करोत्यसौ । ततस्ततः ।

मित्रावसुः—ततः सकलनागलोकविनाशशङ्किना नागराजेन वासुकिना गरुत्मानमिहितः ।

नायकः—(सादरम्) किं मां प्रथमं भक्षयेति ।

मित्रावसुः—नहि नहि ।

नायकः—किमन्यत् ।

मित्रावसुः—इदममिहितम् । गरुत्मान् स्वदभिपातसंत्रासात् सहस्रशः स्ववन्ति भुजंगमाङ्गनानां गर्भाः । शिशवश्च पञ्चत्वमुपयान्ति । एवं संततिविच्छेदोऽस्माकं भवतश्च स्वार्थहानिः । तद्यदर्थमभिपतति भवान् पातालम् । तदेकैकं नागमनुदिवसं समुद्रतटस्थितस्याइमेव प्रेषयामि ।

नायकः—कष्टमेवं रक्षिता नागराजेन पन्नगाः ।

जिह्वासहस्राद्विगतस्य मध्ये नैकापि न्या तस्य किमस्ति जिह्वा ।

एषोऽहिरक्षार्थमहिद्विपेऽद्य दत्तां मयान्वेति यया ब्रवीति ॥ ५ ॥

ततस्ततः ।

मित्रावसुः—प्रतिपन्नं तत् पक्षिराजेन ।

इत्येकशः प्रतिदिनं विहितव्यवस्थो

यान् भक्षयत्यहिपतीनिह पक्षिराजः ।

यास्यन्ति यान्ति च गताश्च दिनेर्विवृद्धि

तेषाममी तुहिनशैलरुचोऽस्थिकूटाः ॥ ६ ॥

नायकः—आश्चर्यम् ।

सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।

शरीरकस्यापि कृते मूढाः पापानि कुर्वन्त ॥ ७ ॥

कथमपर्ययमानेयं विपत्तिर्नागानामापतिता । (आत्मगतम्) अपि शक्नुयामहं स्वशरीरसमर्पणेन एकस्यापि नागस्य परिरक्षां कर्तुम् ।

(ततः प्रविशति प्रतीहारः)

प्रतीहारः—आरूढोऽस्मि गिरिशिखरम् । यावन्मित्रावसुमन्विष्यामि ।

(विलोक्य) अयं मित्रावसुर्नामातुः समीपे तिष्ठति । (उपसृत्य) विजयेतां कुमारौ ।

Hero— (*In distress*) Alas! He is perpetrating an extremely horrible act. (Well) then afterwards?

Mitrāvasu— ---Then Garuḍa was told by the Nāga King, Vāsuki, alarmed at the (possible) destruction of the whole Nāga race.

Hero— (*Respectfully*) What, "Eat me first". (Did he say?)

Mitrāvasu— ---No, certainly not.

Hero— (Then) what else?

Mitrāvasu— —This was said—"Oh Garuḍa, due to the terror caused by your attack the embryos of female serpents perish (*sraṇanti*) by thousands. Children again die (lit. are reduced to the state of the five elements). Thus there is a failure of issue (or interruption in succession) in our case; and there is detriment to your self-interest. Therefore for the reason for which you attack pātāla I myself shall send to you while you are on the seashore one Nāga day after day."

Hero— --Alas, is it thus indeed that by the serpent-king serpents were saved?

Was there not among his two thousand tongues even a single tongue, by which he could say:—"Here by me is given my soul (or body) to the enemy of serpents today for the protection of serpents!" (5)

Well, further—

Mitrāvasu— —That was accepted (*pratipanna*) by the King of birds (i.e. Garuḍa).

So having made this arrangement here whomever—of these great serpents—does the king of birds every day devour one by one, of them are these the heaps of bones, having a whiteness (equal to that) of the snow-mountain, which shall go on increasing, are increasing and have increased in (these) days! (6)

Hero— Oh, a wonder!

Even for the sake of the trifling body, which is the abode of everything impure, which is ungrateful and highly perishable (*Vināśin*) do fools commit sins! (7)

Alas, unending is this calamity of the Nāgas! (To himself) Can I possibly (*apī-nāma*) through the dedication (or gift) of my own body, be able to protect the life of a single serpent even?

(*Then enter the door-keeper*).

Doorkeeper— —I have ascended to the top of the mountain. I shall then (*yāvāt*) find out Mitrāvasu. (*Moving about*) (Here) is this Mitrāvasu standing near the son-in-law. (*Approaching and saluting*) Victory to the two Princes!!

मित्रावसुः—मुनन्द किंनिमित्तमिहागमनम् ते ।

(प्रतीहारः कर्णे कैययति)

मित्रावसुः—कुमार तातो मामाह्वयति ।

नायकः—गम्यताम् ।

मित्रावसुः—कुमारेणापि बहुप्रत्यवायेऽस्मिन् प्रदेशे कुतूहलिना न चिरं स्थातव्यम् । (इति प्रतीहारेण सह निष्क्रान्तः)

नायकः—यावदहमप्यस्माद्विरिशिखरादवतीर्य समुद्रतटमवलोकयामि ।
(परिक्रामति)

(नेपथ्ये)

हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽयं किल त्वं मया प्राक्षतव्यः ।
[हा पुत्रक शङ्खचूड कथं वावादिअमाणो अज्ज किल तुमं मए पेक्खिदव्वो ।]

नायकः—(आकर्ष्य) अये योषित इवार्तप्रलापः । तथावदुपमृत्य केयं कुतो वास्या भयमिति स्फुटीकरोमि । (परिक्रामति)

(ततः प्रविशति कन्दन्त्या वृद्धया जनन्यानुगम्यमानः शङ्खचूडो गोपायित-
वस्त्रयुगलश्च किंकरः)

वृद्धा—(सात्वम्) हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽयं किल त्वं मया
प्रेक्षितव्यः । ... अनेन ते मुखचन्द्रेण विरहितमिदानीमन्धकारीभविष्यति
पातालम् । [हा पुत्रक शङ्खचूड कथं वावादिअमाणो अज्ज किलं तुमं मए
पेक्खिदव्वो । (चित्रुके गृहीत्वा) इमिणा दे मुहचन्द्रेण विरहिअं दाणां
अन्धआरीभविस्सदि पाआलं ।]

शङ्खचूडः—अम्ब किमेवमतिविह्वला सुतरामात्मानं पीडयसि ।

वृद्धा—(चिरं निर्वर्ण्य पुत्रस्याङ्गानि स्पृशन्ती) हा पुत्र कथं तेऽदृष्टसूर्यकिरणं
सुकुमारशरीरं निर्भृणद्धयो गरुड आहारयिष्यति । [हा पुत्रक कथं दे
अदिट्ठसूरकिरणं सुउमारसरं णिग्गिणाहिअओ गरुडो आहारइस्सदि ।]

(कण्ठे गृहीत्वा रोदिति)

शङ्खचूडः—अम्ब अलं परिदेवितेन । पश्य

क्रोडीकरोति प्रथमं यदां जातमनित्यता ।

घात्रिव जननी पश्चात्तदा शोकस्य कः क्रमः ॥ ८ ॥ (गन्तुमिच्छति)

वृद्धा—पुत्रक णिष्ठ मुहूर्तम् । यावत्ते वदनं प्रेक्षे । [पुत्रक चिह्नं मुहुत्तमं ।
दाव दे ववणं पेक्खामि ।]

Mitrāvasu—Sunanda, what is the reason for your arrival here?

(Door-keeper tells in the ear)

Mitrāvasu——Prince, (my) father calls me.

Hero— You may go.

Mitrāvasu——Let the Prince curious as he is also not stay long in this region open to many dangers (*pratyavāya*). [*Saying (thus) he goes out with the door-keeper*]

Hero—In the meanwhile (*yāvad*) I too shall go down from this mountain peak and have a look at the sea-shore. (*Moves about*)

(Behind the curtain)

Oh! Alas! dear son, Śaṅkhacūḍa, how you are indeed to be seen by me to-day being killed!

Hero— (*Listening*) Oh, it is as it were the piteous lament of a lady! Then just let me go near and find out who she is and from whom she entertains fear! (*Moves round*)

(Then enter Śaṅkhacūḍa followed by his weeping aged mother and a servant with a pair of garments for a veiled person).

Aged Lady— (*In tears*) Alas, dear son, Śaṅkhacūḍa, how you have to be seen by me to-day being killed. (*Holding at his chin*) The pātāla (nether world) would be darkened now in the absence (*virahitam*) of this moon-like face of yours!

Śaṅkhacūḍa—Mother, why being extremely distressed do you thus torment yourself much more?

Aged Lady— (*Long looking at him and caressing her son's limbs*) Ah, dear son, how will the cruel-hearted Garuḍa devour this delicate body of yours which has not seen the rays of the sun! (*Weeps in embrace*).

Śaṅkhacūḍa——Mother, enough of lament. See—

When in the beginning non-eternity (i.e. mortality) clasps (*krodhakaroti*) a new-born (babe), and the mother like a nurse (*Dhātṛī*) comes afterwards (as the second), what then is the order for grief? (8)

(Desires to go)

Aged Lady——Dear son, wait for a *muhūrta* (a small period—48 minutes) while I can have a look at your face!

किङ्करः—एहि कुमार शङ्खचूड । किं त एतया भणन्त्या । पुत्रस्नेहमोहिता खल्वेषा राजकार्यं न जानाति । [एहि कुमाल । किं ते एदाए भणन्तीए । पुत्तसिणेहमोहिदा क्खु एसा लाअकज्जं ण जाणादि ।]

शङ्खचूडः—भद्र अयमागच्छामि ।

किङ्करः—(आत्मगतम्) आनीतः खल्वेप मया वध्यशिलासमीपम् । यावदेतद्वध्यचिह्नं रक्तांशुकयुगलं दत्त्वा वध्यशिलां दर्शयामि । [आणीदो ण्णु एसो मए वज्झसिलासमीवं । जाव एदं वज्झचिह्णं लत्तंसुअजुअलं देइअ वज्झसिलं दंसेमि ।]

नायकः—अये इयमसौ योषित् । (शङ्खचूडं दृष्ट्वा) नूनमनेनास्याः सुतेन भवितव्यं यदर्थमाक्रन्दति । (समन्तादवलोक्य) न खलु पुनः किञ्चिदस्याः भयकारणं पश्यामि । कुतोऽस्या भयं भविष्यति । किमुपमृत्युं पृच्छामि । अथवा प्रसक्त एवावमात्राप । कदाचिदत एवास्याभिव्याक्तिर्भविष्यति । तद्विद्वपान्तरितस्तावच्छृणोमि । तथा करोति)

किङ्करः—(सास्त्रं कृताञ्जलिः) कुमार शङ्खचूड एष स्वामिन आदेश इति कृत्वेदं निष्ठुरं मन्व्यते । [कुमाल शङ्खचूड एसो सामिणो आदेशोत्ति करिअ ईदिसं णिठरं मन्तीअदि ।]

शङ्खचूडः—भद्र कथय ।

किङ्करः—नागलोकस्वामी वासुकिस्त आज्ञापयति । [नागलोअसामी वासुई दे आणवेदि ।]

शङ्खचूडः—(शिरस्यञ्जलिं बद्ध्वा सादरम्) किमाज्ञापयति स्वामी ।

किङ्करः—इदं रक्तांशुकयुगलं परिधायारोह वध्यशिलाम् । येन त्वां रक्तांशुकचिन्होपलभितं गरुडो गृहीत्वाहारं करिष्यतीति । [एदं लत्तंसुअजुअलं पलिहाय आलुह वज्झसिलं । जेण तुमं लत्तंसुअचिण्णोवलक्खिदं गरुडो गेह्णिअ आहालं करिस्सदित्ति ।]

नायकः—कष्टमयमसौ तपस्वी वासुकिना परित्यक्तो गरुत्मत आहाराय दत्तः ।

किङ्करः—शङ्खचूड गृहाणैत् [शङ्खचूड गेह्ण एदं ।] (वस्त्रयुगलमर्पयति)

१:—(सादरम्) उपनय । (गृह्णात्वा) गृहीतः शिरसि स्वाम्यादेशः ।

Servant—Come, son Śaṅkha-cūḍa, what is the use of your mother saying (all that); indeed deluded by love for her son she here does not know the king's business (or orders)!

Śaṅkha-cūḍa—Sir, here I come.

Servant—(*To himself*) He is indeed brought by me now near the block of execution. Just now I shall first give him this pair of red garments, the sign of a victim (to be killed) and then I shall show him the block of execution.

Hero—(*Seeing*) Oh, this is that lady! (*Seeing Śaṅkha-cūḍa*) Surely he must be her son for whose sake she is lamenting. (*Looking round about*). But I do not indeed see even a little reason for her fear. Then shall I go near and ask her for the source of her fear? Or indeed this conversation follows, it seems. Perchance from it itself its revelation would come. Then concealed behind this branch (*Viṭapa*) let me just hear. (*He does so*).

Servant—(*Tearfully, folding his hands*) Son Śaṅkha-cūḍa, this is the Lord's (King's) order under which (*iti kṛtvā*) I have to state (all this) thus in a cruel way!

Śaṅkha-cūḍa—Well friend (Bhadra), say it.

Servant—The Lord of the serpent world, Vāsuki, orders you.

Śaṅkha-cūḍa—(*Folding his hands on his head and respectfully*) What does the Lord order?

Servant—Wear this pair of red garments and ascend the block of execution, so that Garuḍa shall seize you marked by this sign of red garment and would devour you!

Hero—Alas, this is that poor chap (Tapasvin), abandoned by Vāsuki, (and) given for Garuḍa's food!

Servant—Śaṅkha-cūḍa, take this. (*He gives the pair of garments*).

Śaṅkha-cūḍa—(*Respectfully*) Bring (it). (*Taking it*). I have accepted (my) Lord's command on (my) head.

वृद्धा—(पुत्रस्य हस्ते वाससी दृष्ट्वा सोरस्ताडम्) हा वत्स इदं खलु वज्रपातसंनिभं संभाव्यते । [हा वच्छ एदं खु वज्जपाडसणिभं सम्भावीअदि ।] (इति मूर्च्छिता पतति)

किङ्करः—आसन्ना खलु गरुडस्यागमनवेला तल्लव्वपकामामि । [आम्हणा खु गरुडस्स आअमगवेला । ता लहु अवक्कममि ।] (इति निष्क्रान्तः)

शङ्खचूडः—अम्ब समाश्वसिहि समाश्वसिहि ।

वृद्धा—(समाश्वस्य सास्रम्) हा जात हा पुत्रक हा मनोरथशतलब्ध हा भक्त हा विनयसागर क ते पुनरीदृशं पौर्णिमाचन्द्रसदृशं मुखं प्रेक्षिष्ये ! [हा जाद हा पुत्तअ हा मणोरहसतलद्ध हा भत्त हा विणअसाअर कहि दे उण इदिमं पुणिमाचन्दसखिच्छं मुहं पेक्खिस्सं ।]

(कण्ठे गृहीत्वा रोदिति)

नायकः—अहो नैर्घृण्यं गरुत्मतः । अपि च

मूढाया मुहुरश्रुसंततिमुचः कृत्वा प्रलापान् बहून्
कल्पाता तव पुत्रकेति कृपणं दिक्षु क्षिपन्त्या दृशम् ।

अङ्के मातुरुपागतं शिशुमिमं त्यक्त्वा घृणामश्रुत-
श्चक्षुर्नैव खगाधिपस्य हृदयं वज्रेण मन्ये कृतम् ॥ ९ ॥

शङ्खचूडः—(दुःखातिशयान्मातुर्हृदयस्फोटं शङ्कमानो मातरं प्रति)

यैरत्यन्तदयापरैर्न विद्विता वन्ध्यार्थिनां प्रार्थना

यैः कारुण्यपरिग्रहाच्च गणितः स्वार्थः परार्थं प्रति ।

ये नित्यं परदुःखदुःखितधियस्ते साधवोऽस्तं गता

मातः संहार बाष्पवेगमधुना कस्याग्रतो रुद्यते ॥ १० ॥

(स्वहस्तेन मातुरश्रुणि मार्जयन्) अम्ब किमिति वैक्लव्यं ते । ननु समाश्वसिहि समाश्वसिहि ।

वृद्धा—(सास्रम्) पुत्रक कथं समाश्वसिमि । किमेक एव पुत्रक इति कृत्वा जातानुकम्पेन न निवारितो नागराजेन वासुकिना । हा कृतान्तहृतक कथमिदानीं त्वया निर्घृणहृदयेनैवं विस्तीर्णो जीवलोके मम पुत्रक एव स्मृतः । सर्वथा हतास्मि मन्दभागिनी । [पुत्तअ कहं समस्ससिमि । किं एक्को एव्व पुत्तओत्ति कदुअ जादाणुकंपेण ण निवारिदो णाअराएण वासुइणा । हा किदंतहदअ कहं दाणिं तुए णिग्घिण्णहिअएण एव्वं वित्तिण्णे जीवलोए मम पुत्तओ एव्व सुमरिदो । सम्बधा इवहि मन्दमाइणी ।]

Aged Lady—*(Seeing the pair of garments in the son's hand and beating her breasts)* Alas! Child, this looks indeed like the fall of a thunderbolt!

[With these words (iti) she falls in swoon]

Servant —The time of Garuḍa's arrival is indeed drawing near. So I shall quickly recede. *(Saying so he goes out)*.

Śaṅkhacuḍa— —Mother, take heart, take courage!

Aged Lady.—*(Reviving, tearfully)* Ah, son! Oh dear child!

Oh you obtained after a hundred longings! Oh devoted one! Oh you, sea of humility! Where shall I again see such a face like unto the (full) moon of the full-moon-day! *(Embracing, she weeps)*.

Hero—Oh, the cruelty of Garuḍa! Moreover

I think (it is) not only the beak, but the heart (even) of the king of birds is made of adamant when he devours, leaving (all) pity this child lying in the lap of his mother who stupefied, discharging a continuous line of tears again and again (*muhuh*), and chattering her many lamentations, casts her eyes in all directions piteously asking (*iti*), "Oh, dear son, who can be your Saviour?"

(9)

Śaṅkhacuḍa—*(Fearing the breaking of the heart of his mother under excessive grief, to his mother)*—

By whom intent on extreme kindness was not rendered barren the prayer of supplicants, by whom accepting kindness (as a duty) self-interest was never considered (paramount) as against another's interest; who were always having (their) minds distressed at the distress of others—those (or such) good men are never more (lit. vanished, ceased to be); Oh, mother, restrain (this) flow of tears now. Before whom can you weep?

(10)

(Wipes his mother's tears by his hand) Mother, why all this distress! Take heart indeed, take courage.

Aged Lady—*(In tears)* Dear child, how can I take heart? Why knowing you (*iti Kṛtvā*) to be the only son and feeling pity were you not saved (*nivārita*) by the serpents' King, Vāsuki? Ah wretched Death! how in this expansive living world my son alone is remembered by you, (you) of a pitiless heart. By all means I am done for, ill-fated as I am!

(मूर्च्छा नाटयति)

नायकः—(सकरुणम्)

आर्तं कण्ठगतप्राणं परित्यक्तं स्वबन्धुभिः ।

त्राये नैनं यदि ततः कः शरीरेण मे गुणः ॥ ११ ॥

तद्यावदुपसर्पामि ।

शङ्खचूडः—अम्ब संस्तम्भयात्मानम् ।

वृद्धा—हा पुत्रक शङ्खचूड दुर्लभः संस्तम्भः यदा नागलोकपरिरक्षकेण वासुकिना परित्यक्तोऽसि तदा कम्पेऽपरः परित्राणं करिष्यति । [हा पुत्तअ जदा णाअलोअपरिरक्षकेण वासुडिणा परिच्छित्तोसि तदा को दे अवरो परित्ताणं करिस्सदि ।]

नायकः—(सन्वरमुपसृत्य) नन्वहमहम् ।

वृद्धा—(समभ्रममुत्तरीयेण गरुडभ्रान्त्या पुत्रमाच्छाद्य नायकमुपसृत्य) विनतानन्दन खादय माम् । अद्याहं ते नागराजेनाद्वारनिमित्तं परिकल्पिता । [विणदाणन्दण खादेहि मे । अहं दे णा अराएण आहारणिमित्तं परिकल्पिदा ।]

नायकः—(सास्त्रम्) अहो पुत्रवासल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्नेहेन विक्रवत्वमिदम् ।

अकरुणहृदयः करुणां करिष्यति भुजंगशङ्खरुपि ॥ १२ ॥

शङ्खचूडः—अम्ब अलं त्रामेन । न खल्वयं नागशत्रुः । पश्य

महाहिमस्तिष्कविभेदमुत्तरक्तच्छटाचर्चितचण्डचञ्चुः ।

कासौ गरुत्मान् क च नाम सौम्यः सत्त्वस्वभावाकृतिरेष साधुः ॥ १३ ॥

वृद्धा—पुत्रक अहं खलु तव मरणभीता सर्वमेव जीवलोकं गरुडमयं प्रेक्षे । [हा पुत्तअ अहं खु तुज्झ मरणभीदा सर्वं एव जीअलोअं गरुडमयं पेक्खामि ।]

नायकः—अम्ब मा भैषीः । नन्वहं विद्याधरस्तव पुत्ररक्षणार्थमेवागतः । अतस्त्वं धीरा भव ।

वृद्धा—(सहर्षम्) पुत्रक पुनः पुनरेवं भण । [पुत्तअ पुणो एवं एदाइ भण ।]

(*Gesticulates swooning*).

Hero—(*In pity*)—

If I do not protect him distressed (as he is), with his vital breaths gone to his neck (i.e. on the point of death) (and) abandoned by his relation, then what is the use of my body? (11)

Therefore let me then (yāvad) go near.

Saṅkhacūḍa— —Oh, mother, compose yourself.

Aged Lady— —Alas! Oh, dear son, Saṅkhacūḍa, taking heart is difficult! When you have been deserted by Vāsuki, the saviour (rakṣaka) of the Nāga world himself, then who else can provide you protection?

Hero— —(*Quickly going near*) In truth I, I!

Aged Lady— —(*Hurriedly covering her son with her own upper garment under the false idea that it was Garuḍa, and approaching the hero*) Oh son, of Vinatā, eat me. I am to-day fixed upon (*Parikalpita*) for the purpose of your food by the Serpent King.

Hero— —(*Tearfully*) Oh, the love for a son!

Seeing this distress of hers out of love for her son, I think, even the hard-hearted enemy of serpents (i.e. Garuḍa) will take pity (or feel compassion). (12)

Saṅkhacūḍa— —Mother, enough of fear. This one is really not the enemy of serpents. See—

Where with his fierce beak besmeared with lines of blood emitted from the dashing (*Vibhēda*) of the brains of great serpents is that Garuḍa and where indeed this gentle saint of a kindly disposed spirit, nature and form? (13)

Aged Lady— —Dear son, frightened by your death I am really seeing even the whole world of beings made up of Garuḍas!

Hero— —Mother, do not fear. I am in truth a Vidyādhara come here solely for the protection of your son. Therefore you should be calm (or strong).

Aged Lady— —(*Joyfully*) Dear son, say, say so again!

नायकः—अम्ब किमनेन पुनः पुनरभिहितेन । ननु कर्मणैव संपादयामि ।

वृद्धा—(शिरस्यञ्जलिं बद्ध्वा) पुत्रक चिरं जीव । [पुत्तअ चिरं जीअ ।]

नायकः—

ममैतदम्बार्पय वध्यचिह्नं प्रावृत्य यावद्विनतात्मजाय ।

पुत्रस्य ते जीवितरक्षणाय स्वदेहमाहारयितुं ददामि ॥ १४ ॥

वृद्धा—(कर्णौ पिधाय) प्रतिहतममङ्गलम् । जात त्वमपि शङ्खचूडानिविशेष
एव पुत्रकः । अथवा शङ्खचूडादधिको य एवं बन्धुजनपरित्यक्तं मे पुत्रकं
निजशरीरदानेन रक्षितुमिच्छामि । [पडिहदं अमंगलं । जाद तुमं सङ्खचूड-
णिवित्तो एव पुत्तओ । अहवा सङ्खचूडादो अहिओ जो एवं बन्धुजनपरि-
च्छतं मे पुत्तअं णिअसरीरदाणेण रक्खिदुमिच्छसि ।]

शङ्खचूडः—(मस्मितम्) अहो जगद्विपरीतमस्य महासस्वस्य चरितम् । कुतः

विश्वामित्रः श्वमांसं श्वपच इव पुराभक्षयव्यान्निमित्तं

नाडीजङ्घो निजघ्ने कृततदुपकृतिर्यत्कृते गौतमेन ।

पुत्रोऽयं कश्यपस्य प्रतिदिनमुरगान्तिं तार्क्ष्यो यदर्थं

प्राणांस्तानेव सायुस्तृणमिव कृपया यः परार्थं जह्वाति ॥ १५ ॥

(नायकमुद्दिश्य) भो महात्मन् दर्शिता त्वयेयमात्मप्रदानव्यवसायाभिर्व्याजा
मयि दयालुता । तदलमनेन निर्वन्धेन । पश्य

जायन्ते च क्षियन्ते च मादृशाः क्षुद्रजन्तवः ।

परार्थं बद्धकक्षाणां त्वादृशां संभवः कुतः ॥ १६ ॥

ततः किमनेन निर्वन्धेन । प्रसीद मुच्यतामयमध्यवसायः ।

नायकः—(शङ्खचूडं हस्ते गृहीत्वा) कुमार शङ्खचूड न मे चिराल्ल-
ब्धावसरस्यास्य परार्थसंपादनमनोरथस्यान्तरायं कर्तुमर्हसि । तदलं विकल्पेन ।
दीयतां मे तद् वध्यचिह्नम् ।

Hero—Mother, what is the use of saying this over and over again? Shall I not fulfil it by my very deed?

Aged Lady—(*Folding her hands on his head*)—Dear son, may you live long!

Hero—

Oh mother, give to me this symbol of the victim, in the meanwhile covering (myself) I shall give my own body for food to the son of Vinatā for the sake of the protection of your son's life. (14)

Aged Lady—(*Covering her ears*) Let evil be destroyed! Child, you too are as good (*nirviśēṣa*), a dear son to me as (my) Śaṅkhacūḍa, who desire to save my dear son given over by his kith and kin (*bandhujana*) by the gift of his own body!

Śaṅkhacūḍa—(*With a smile*) Oh, how different from the world is the action (*carita*) of this high-spirited man? Since—

This saint out of pity gives up like a straw for the sake of others that very life, for the sake of which Viśvāmitra in former times ate the flesh of a dog like a Svapaca (i.e. a dog-feeder, a man of a degraded caste), for the sake of which Nāḍijaṅgha was killed by Gautama (even when) he conferred an obligation on him, for the sake of which here this Tārksya, the son of Kaśyapa (i.e. Garuḍa) every day eats serpents. (15)

(*To the hero*) Oh, great man, you have shown towards me this kindness genuine (*nirvyāja*) due to the preparedness to give your own life! Then enough of this intention (or persistence—*nirbandha*). See—

Insignificant creatures like me are born and die. Whence can there be birth (*sambhava*) of people like you who have girded up their waist (*kakṣa*) for the sake of others? (16)

Then what is the use of this insistence? Please leave this determination.

Hero—(*Taking Śaṅkhacūḍa by the hand*) Child Śaṅkhacūḍa, you should not (lit. you do not deserve to) put an obstruction in my desire to fulfil some another's purpose when there has arisen an opportunity for it, gained after a long time. Therefore enough of hesitation (*vikalpa*). Give me that symbol of the victim (of execution).

शङ्खचूडः— भो महासत्त्व हे साहसिकाग्रणी किमनेन वृथा प्रयासेन ।
न खलु शङ्खचूडः शङ्खधवलं शङ्खपालकुलं मलिनीकरोति । अथ वयमनु-
कम्पनीयास्तदियमस्मद्विपत्तिविक्रवाभ्या न यथा जीवितं जह्यात्तथाभ्यु-
पायश्चिन्त्यताम् ।

नायकः—किमत्र चिन्त्यते । ननु चिन्तित एवोपायः स च त्वदायत्तः ।

शङ्खचूडः—क इव ।

नायकः—

प्रियते प्रियमाणे या त्वयि जीवति जीवति ।

तां यदाच्छसि जीवन्तीं रक्षात्मानं ममासुभिः ॥ १७ ॥

अयमभ्युपायस्तदर्पय त्वारितं वध्यचिह्नम् । यावदनेनात्मानं प्रच्छाद्य
वध्यशिलामारोहामि । त्वमपि जननीं पुरस्कृत्यास्मात्प्रदेशान्निवर्तस्व ।
कदाचिदियमालोक्यैव संनिवृष्टं घातस्थानं स्त्रीस्वभावकातरतया जीवितं
जह्यात् । किं न पश्यति भवानिदं विपन्नपन्नगानेककङ्कालसङ्कुलं महा-
श्मशानम् । तथा हि

चञ्चच्चञ्चग्रकुत्तच्युतपिशितलवग्राससंवृद्धगर्ध-

गृध्रैरावद्धपक्षद्वितयविधुतिभिर्वद्धसान्द्रान्धकारे ।

वक्त्रोद्धान्ताः पतन्त्यश्छिमिति शिखिशिखाश्रेणयोऽस्मिडिशिवाना-

मस्रस्त्रोतस्यजस्रस्त्रुतबहलवसावासविस्त्रे स्वनन्ति ॥ १८ ॥

शङ्खचूडः— कथं न पश्यामि ।

प्रतिदिनमशून्यमहिनाहारेण विनायकाहितप्राप्ति ।

शशिधवलास्थिकपालं वपुर्विव रौद्रं स्मशानमिदम् ॥ १९ ॥

Saṅkhacūḍa—Oh great soul! Oh foremost among daring persons (sāhasika)! Why this unnecessary effort? Saṅkhacūḍa would not indeed blacken (*malinīkr*) the conch-white family of Saṅkhaṇḍa! If we are to be shown compassion, then let some remedy be thought out so that this mother of mine distressed by this calamity would not give up her life!

Hero—What is to be thought out here? Indeed the remedy has been thought of and it is dependent on you.

Saṅkhacūḍa—What possibly is it?

Hero—

If you desire her to live—who would die when you are dying (and) who would live when you live—then save yourself by (giving over) my life. (17)

This alone is the remedy. Therefore give quickly the symbol of the victim; in the meantime then wearing (it) I ascend the block of execution. You too putting (your) mother in front, retire from this region. Perhaps this one just on seeing the adjacent place of slaughter, may give up her life due to fright (Kātaratā) natural to women. Why, do you not see this great cemetery crowded with the many skeletons (kaṅkāla) of the dead serpents? Thus certainly—

In this (cemetery—asmin) where an impenetrable (Sāndra) darkness is fastened down (baddha) by the vultures (grdhra) whose (gardha) is increased by the mouthfuls (grāsa) of bits (lava) of flesh (piśita) dropping (chyuta) after being torn up (Kṛta) by the (sharp) edges (agra) of their trembling (cañcat) beaks (cancu) and who have begun the flappings (vidhuti) of (their) pairs of wings, where the lines (Srēṇi) of the flames (Śikhā) of fire (Śikhin) emitted (Udvānta) out of the mouths (vaktra) of the female jackals (Śivā) falling, in the stream (srotas) of blood (asra) which smells of raw meat (Visra) due to the stinking fat (Vasā) flowing (Sruta) copiously and incessantly produce the noise—‘chim’. (18)

Saṅkhacūḍa—How can I not see?

This terrifying cemetery which is daily full (Aśūnya) of the food of a serpent, which makes for the delight to the lord of birds (Vināyaka—i.e. Garuḍa) and which has moon-white skulls and bones is like the body of Rudra (which always has (i.e. is never without) the serpent-necklace, which gives pleasure to Vināyaka (i.e. Gaṇēśa) and which has its (ornamental) bony skulls whitened by the moon. (19)

तद्गच्छ । किमेभिः सामोपन्यासैः । आसन्नः खलु गरुडागमनसमयः ।
(मातुरग्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः) अम्ब त्वमपि निवर्त-
स्वेदानीम् ।

समुत्पत्स्यामहे मातर्यस्यां यस्यां गतां वयम् ।

तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः ॥ २० ॥

(पादयोः पतति)

वृद्धा—(सास्त्रमात्मगतम्) हा कथमपश्चिममस्य वचनम् । ... पुत्रक न खलु
त्वामुज्जित्वा मे पादावन्यतो वहतः । तदिहैव त्वया सह मरिष्यामि । [हा
कहं अवच्छिमे से वरणं । (प्रकाशम्) पुत्तअ ण खु तुमं उज्जिअ मे पाआ
अण्णदो वहन्ति । ता इह एव तुए सह मरिस्सं ।]

शङ्खचूडः—(उत्थाय) यावदहमप्यदूरे भगवन्तं दक्षिणगोकर्णं प्रदक्षिणीकृत्य
स्वाभ्यादेशमनुतिष्ठामि । (मात्रा सह निष्क्रान्तः)

नायकः—कष्टं न संपन्नं मेऽभिलषितम् । तत्को नामाभ्युपायः ।

(सहसा प्रविश्य)

कञ्चुकी—इदं वासोयुगलं ।

नायकः—(दृष्ट्वा सहर्षमात्मगतम्) दिष्ट्या सिद्धमभिवाञ्छितमनेनात-
र्कितोपनतेन रक्तांशुकयुगलेन ।

कञ्चुकी—देव्या मित्रावमुजनन्या प्रेषितम् । तदेतत्परिधत्तां कुमारः ।

नायकः—कञ्चुकिन् उपनय । (कञ्चुकी रक्तवसनद्वयमुपनयति)
(शृङ्गीत्वात्मगतम्) सकलीभूतो मे मलयवत्याः पाणिग्रहः । (परिधाय
प्रकाशम्) कञ्चुकिन् गम्यताम् । मन्दचनादभिवादनीया देवी ।

कञ्चुकी—यदाज्ञापयति कुमारः । (इति निष्क्रान्तः)

नायकः—

वासोयुगमिदं रक्तं प्राप्तकाले समागतम् ।

महर्ती प्रीतिमाधत्ते परार्थे देहमुज्झतः ॥ २१ ॥

(दिशोऽवलोक्य) यथाचायं चलितमलयाचलशिलाचयः प्रचण्डो
नभस्वांस्तथा तर्कयाम्यासन्नीभूतः पक्षिराजः । तथा हि

Then go. What is the use of these conciliatory (*sāma*) statements? The time of Garuḍa's arrival is nearing indeed! (*Bending on the knees in front of the mother and folding his hands on his head*) Mother, you too should return now.

In all the states in which we shall be born, may you become our mother, oh you lady, who has her sons dear to her (*priyasutā*). (20)

(*Falls at her feet*)

Aged Lady— (*Tearfully, to herself*) Alas, how this would be his very last (*apascima*) speech! (*Aloud*) Dear son, leaving you (here) my feet do not indeed advance in any other direction. Therefore I too shall (likewise) die with you.

Saṅkhacūda— (*Rising*) In the meanwhile I too shall circumambulate the revered South Gokarna (God) and carry out my King's business. (*Goes out with his mother*).

Hero— -Alas! My desire is not obtained! Therefore what indeed can be the remedy (to secure it)?

(*Entering all of a sudden*).

Kaṇcukī— -This pair of red garments.

Hero— (*Seeing, joyfully to himself*) Happily (*diṣṭyā*) (my) desire is accomplished by this pair of red garments come unexpectedly (i.e. presenting themselves unexpectedly)!

Kaṇcukī— -It has been sent by the mother of Mitrāvasu. Let this then the Prince wear.

Hero— Chamberlain, bring it.

(*Kaṇcukī gives the pair of red garments*)

(*Taking them, to himself*) My marriage with Malayavatī has proved fruitful!

[He wears (the garments)]. (*Aloud*) Chamberlain, you can go. Let the Queen be saluted at my instance.

Kaṇcukī— —As the Prince orders! (*Thus exit*).

Hero—

This pair of garments which is red and which has come at the proper time causes me great delight (when I am) abandoning my body in the interest of another. (21)

(*Looking through the quarters*) And since there is a fierce wind (*nabhasvān*) shaking the piles of rocks of the Malaya mountain, I presume the King of birds (*Pakṣirāja*) is near (here). Thus certainly—

तुल्याः संवर्तकाभ्रैः पिद्ध्यति गगनं पङ्क्तयः पक्षतीनां
तीरे वेगानिलोऽम्भः क्षिपति भुव इव प्लावनायाम्बुराशेः ।
कुर्वन् कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रैः
देहोद्योतैर्दशाशाः कपिशयति मुहुर्द्वादशादित्यदीप्तिः ॥ २२ ॥

तद्यावदसौ नागच्छति शङ्खचूडस्तावत् त्वरिततगमिमां वध्यशिलाया
रोहामि । (तथा कुत्सोपविश्य शिलास्पर्शं नाटयन्) अहो स्पर्शोऽस्याः ।

न तथा सुखयाति मन्ये मलयवती मलयचन्दनरसाद्रा ।
अभियाञ्छितार्थसिद्धयै वध्यशिलेयं यथाश्लिष्टा ॥ २३ ॥

अथवा किं मलयवत्या ।

शयितेन मातुरक्ते विभ्रब्धं शैशवे न यत्प्राप्तम् ।
लब्धं सुखं मयास्या वध्यशिलायास्तदुत्सङ्गे ॥ २४ ॥

तदयमागतो गरुत्मान् । यावदात्मानमाच्छाद्य तिष्ठामि । (तथा करोति)

(ततः प्रविशति गरुडः)

गरुडः—

दृष्ट्वा बिम्बं हिमांशोर्भयकृतबलयां संस्मरन् शेषमूर्तिं
सानन्दं स्यन्दनाश्वत्रसतविचलिने पूष्णि दृष्ट्वाऽग्रजेन ।
एष प्रान्तावसृज्जज्जलधरपटलैरायनीभूतपक्षः
प्राप्तो वेलामद्रीध्र मलयमहमहिषासृग्धुः क्षणेन ॥ २५ ॥

नायकः—(सपरितोषम्)

संरक्षता पन्नगमय पुण्यं मयार्जितं यत् स्वशरीरदानात् ।
भये भये तेन मैवमेवं परोपकाराय शरीरलाभः ॥ २६ ॥

Comparable to the Samvartaka clouds the rows of his wings envelope the sky; on the beach the blast caused by his speed throws the water (*ambhah*) of the sea (*amburāṣi*) as it were to deluge (*plāvana*) the earth; causing the fear of (the miseries at) the end of a kalpa (i.e. one creative period) and being seen suddenly and in fear by the huge quarter-elephants, he, possessing the splendour of the twelve suns (*at Kalpānta*) (again) embrowns the ten quarters with the effulgence of his body. (22)

Then in the meanwhile when this Śaṅkhacūḍa has not come, I shall very quickly ascend the block of execution. (*He does so, and sitting down he gesticulates the touch of the block*).

Oh, the touch of this (block) !—

Malayavatī, moist with juice of sandal does not, I think, please me as much as does this block when touched for the fulfilment of my desired object. (23)

Or what of Malayavatī?

By me sleeping confidently on my mother's lap was not obtained that pleasure which has been secured (now) by me on the surface (*utsaṅga* i.e. lap) of this block of execution. (24)

Then this Garuḍa has come (here). In the meanwhile I shall cover me (with these red garments) and wait. (*Thus he does*).

(*Then enter Garuḍa*)

Garuḍa—

Having seen the disc of the cold rayed (moon) and well remembering the figure of Śeṣa coiled in fear, gladly seen by my elder brother when the sun was very much shaken due to the fear of the horses of his chariot, (my) wings rendered more expansive (*āyatibhūta*) by the screens of clouds moving away from their ends, have I arrived here at the Malaya, the mountain on the shore, in a moment, being greedy (*gr̥dhnu*) of devouring (*grāsa*) the serpents. (25)

Hero— (*With satisfaction*)—

By me in protecting a serpent to-day merit has been gained through the gift of my own body, with which (same merit) in every birth let me again in the same way (*ēvam ēva*) get the benefit (*lābha*) of a body (indeed) to be used for the sake of another. (26)

गरुडः—(नायकं निर्वर्ण्य)

आस्मिन्वध्याशिलातले निपातितं शेषानहीन् रक्षितुं
निर्मिद्याशानिदण्डचण्डतरया चञ्चवाधुना वक्षसि ।
भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृतं
दिग्धं मद्भयदीर्यमाणहृदयप्रस्यन्दिनेवाश्रुजा ॥ २७ ॥

(इत्याभिरत्य नायकं गृह्णाति । नेपथ्ये दुन्दुभिध्वनिःपुष्पवृष्टिश्च)

गरुडः—(ऊर्ध्वं दृष्ट्वाकर्ण्य च) अये पुष्पवृष्टिर्दुन्दुभिध्वनिश्च ।

आमोशनन्दितालिर्निपताति किमियं पुष्पवृष्टिर्नभस्तः
स्वर्गे किं चैष चक्रं मुखरयति दिशां दुन्दुभीनां विनादः ।

(विदस्य)

आं ज्ञानं लोऽपि मन्थे मम जवमहता कम्पितः पारिजातो
मन्द्रं संवर्तकाभ्रैरिदमपि रसितं जातसंहारशङ्कैः ॥ २८ ॥

नायकः—(आत्मगतम्) दिष्ट्या कृतार्थोऽस्मि ।

गरुडः—(नायकं कवलयन्)

नागानां रक्षिता भाति गुरुरेव यथा मम ।
तथा सर्पाशनाकाङ्क्षां व्यक्तमद्यापनेष्यति ॥ २९ ॥

तद्यावदेनं गृहीत्वा मलयपर्वतमारुह्य यथेष्टमाहारयामि ।

(इति नायकं गृहीत्वा निष्क्रान्तः)

इति चतुर्थोऽङ्कः ।

Garuḍa—(*Closely observing the hero*)—

Having pierced (*nirbhīḍya*) now by my beak more fierce than the thunderbolt the chest (of this one) fallen on the surface of this block of execution to protect the remaining serpents, I shall speedily (*tarasā*) lift up for eating this serpent (*bhogin*) covered in red garments, as it were besmeared by blood (*asṛja*) oozing out (*prasyandin*) of (his) heart that is bursting under fear of me. (27)

(*Thus falling he seizes the hero. Behind the curtain sounds of drums and a shower of flowers*).

Garuḍa—(*Seeing upwards and listening*) Oh! The sound of drums and a shower of flowers!

Why does this shower of flowers delighting the bees by its fragrance fall from the sky? And in heaven, why does this loud sound of drums make this circle of quarters full of noise?

(*Loudly laughing*)

Ah, I know now! It is the Pārijāta (tree), I think, trembling by the gust of my speed! And this too in the deep (mandra) thundering (*rasita*) by the Samvartaka clouds alarmed at the (impending) destruction. (28)

Hero—(*To himself*) Fortunately (*diṣṭyā*) I have my desire fulfilled!

Garuḍa—(*Making a mouthful of the hero*)—

As this Saviour (Protector) of serpents appears to me heavy, so he would surely satisfy my desire for eating the serpents to-day.

[This saviour of serpents seems to me like a preceptor (Guru) inasmuch as he would surely remove my desire for eating the serpents]. (29)

So in the meanwhile let me seize him and going up the Malaya mountain I shall eat to my heart's content.

(*Thus seizing the hero, he goes out*).

END OF ACT IV

पञ्चमोऽङ्कः

(ततः प्रविशति प्रतीहारः)

प्रतीहारः—

स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात् ।

किमु दृष्टवहपायप्रतिभयकान्तारमध्यस्थे ॥ १ ॥

तथा हि । जलधिवेलावलोकनकुतूहली निष्कान्तः कुमारे जीमूतवाहनश्चि-
स्यतीति दुःखमास्ते महाराजयिश्वायमुः । समादिष्टश्चास्मि तेन । यथा
सुनन्द श्रुते मया संनिहितगरुडप्रतिभयमुद्देशं गतो जामाता जीमूतवाहनो
तत्र चिरयतीति शङ्कित एवारस्म्यमेन वृत्तान्तेन । तत्स्वरितं विज्ञायागच्छ
किमसौ स्वगृहमागतो न वेति । यावत्तत्र गच्छामि । (परिक्रामन्नप्रताऽवलोक्य)
अयमसौ राजर्षिर्जीमूतवाहनस्य पिता जीमूतकेतुरुडजाङ्गणे महर्षर्मन्त्रारिण्या
राजपुत्र्या बध्वा च पर्युपास्यमानस्तिष्ठति । तथा हि

शौमे भस्मवती तरङ्गितदशे फेनाम्बुतुल्ये वहन्

जाह्नव्येव विराजितः सवयसा देव्या महापुण्यया ।

धत्ते तोयनिधेरयं सुसदृशीं जीमूतकेतुः श्रियं

यस्यैषान्तिरुवर्तिती मलयवत्याभाति वेला यथा ॥ २ ॥

तथावदुपमर्षामि । (ततः प्रविशत्यासनस्थः पत्नीवधूसमेतो जीमूतकेतुः)

जीमूतकेतुः—

भुक्तानि यौवनसुखानि यशोऽवकीर्णं

राज्ये स्थितं स्थिरधिया चरितं तपोऽपि ।

श्लाघ्यः सुत सुसदृशान्वयजा स्नुषेयं

चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥ ३ ॥

ACT V

(Then enter a door-keeper)

Door-Keeper—

In the case of a dear person (snigdha) gone even to the garden of one's own house evil is suspected through affection. Then how much more so in the case of one who is in (madhya) a forest where there is great fear and great danger actually found (Dṛṣṭa). (1)

Thus surely—Mahārāja (the great King) Viśvāvasu, is feeling unhappy (duḥkkham āstē) as (iti) Jīmūtavāhana feeling curiosity for a look at the flowtide (vēlā) on the sea has gone out and is delayed (cirayati). And I am ordered by him that "Sunanda, it has been heard by me that son-in-law Jīmūtavāhana has gone to the region (uddesa) which has danger (pratibhaya—or fear) from Garuḍa's presence, and there he is delayed. I am surely in fear (in having) this news. Therefore know quickly and come back to say (iti) if he has come back home or not". Just now (yāvad) I am going there. (Moving round and seeing ahead) Oh, here is this royal sage, Jīmūtakētu, the father of Jīmūtavāhana is here in the courtyard of the cottage being attended (Paryupāsya-māna) by his wife (Sahadhar-macārini) and his daughter-in-law, the Princess. Thus certainly—

Wearing two silken garments (kṣauma) which have folds (bhanga) and moving threads (daśā) and which are (white) like foam water, shining with his queen very virtuous (or, named Mahāpuṇyā) and of his own age, as it were with the Ganges (which is very holy and has birds—vayas), this Jīmūtakētu bears a splendour very much like that of the sea, and Malayavati in whose close presence (antika) appears like the sea-shore. (2)

Then let me just go near.

(Then enter Jīmūtakētu seated on a seat with his wife and daughter-in-law).

Jīmūtakētu—

Enjoyed (by me) are the pleasures of youth, fame has been spread (by me), administration (rājya) has been carried on by me with a steady mind; penance has too been done (by me); a worthy (or commendable—ślāghya) son, (and) this daughter-in-law born of an equally suitable family. Death can now be surely contemplated by me due to the fulfilment of (my) desires. (3)

प्रतीहारः—(सहसोपसृत्य) जीमूतवाहनस्य—

जीमूतकेतुः—(कर्णौ पिधाय) शान्तं पापम् ।

देवी—प्रतिहतममङ्गलम् । [पडिहदं अमंगलम् ।]

नाथिका—(आत्मगतम्) अनेन दुर्निमित्तेन वेपथ इव मे हृदयम् ।

[इमिणा दुष्णिमित्तेण वेवदी विअ मे दिअअं ।]

जीमूतकेतुः—(वामाभिस्पन्दनं सूचयित्वा) मद्र किं जीमूतवाहनस्य ।

प्रतीहारः—जीमूतवाहनस्य वार्तामन्येषुं प्रेषिती स्मि महाराजविश्वावसुना युष्मदन्तिकम् ।

जीमूतकेतुः—किमसंनिहितस्तत्रापि मे वत्सः ।

प्रतीहारः—अथ किम् ।

देवी—(सविषादम्) महाराज यदि तत्र न संनिहितस्तत् क्व गतो मे पुत्रको भविष्यति । [महाराज जइ तहिं ण सणिहिदो ता कहिं गदो मे पुत्तओ भविस्सदि ।]

जीमूतकेतुः—नियतमस्मत्प्राग्गयात्रार्थं नितान्तं दूरं गतो भविष्यति ।

नाथिका—(सविषादमात्मगतम्) अहं पुनरार्थपुत्रमप्रेक्ष्यमाणान्यदेव किमप्याशङ्के । [अहं उण अञ्जउत्तं अपेक्खन्तो अण्णं एव किं वि आसंकामि ।]

प्रतीहारः—आज्ञापयतु महाराजः । किं मया स्वामिने निवेदनीयम् ।

जीमूतकेतुः—(वामाभिस्पन्दनं सूचयित्वा) जीमूतवाहनाश्चिरयतीति मय्याकुले विचिन्तयति

स्फुरन्ति किमदक्षिणेष्वक्षणे मुहुर्मुहुः सूचयन् ममानिष्टम्

हतचक्षुरपहतं ते स्फुरन्तिमिहायं करिष्यते भानुः ॥ ४ ॥

(उर्ध्वमवलोक्य) अयमेव त्रिभुवनैकचक्षुर्भगवान् सहस्रदीपितिः स्फुरन् जीमूतवाहनस्य श्रेयः करिष्यति । (अवलोक्य सविस्मयम्)

आलोक्यमानमतिलोचनदुःखदायि

रक्तच्छटा निजमरीचिरुचो विमुञ्चत् ।

उत्पातवानतरलीकृततारकाभ—

मेतत्पुरः पतति किं सहसा नभस्तः ॥ ५ ॥

कथं चरणयोरेव पतितम् । (सर्वे सविस्मयं निरूपयन्ति)

Door-Keeper— —(*Approaching suddenly*) (Death) of Jīmūtavāhana!

Jīmūtakētu—(*Closing his ears*) Let evil be averted!

Queen— —Let evil be removed!

Heroine—(*To herself*) My heart trembles as it were at this evil omen!

Jīmūtakētu— —(*Suggesting the throbbing of the left eye*) My good Sir, what, of Jīmūtavāhana?

Door-Keeper— —I have been sent by Mahārāja Viśvāvasu to you (yuṣmadantika) to find out the news regarding Jīmūtavāhana.

Jīmūtakētu— —What, is my dear child not near there too?

Door-Keeper— —What else (atha kim)?

Queen— —(*In dejection*) Your Majesty (Mahārāja) if my dear son is not near there, where could he have gone?

Jīmūtakētu— —Surely for the sake of (obtaining) our livelihood he must have gone very far (enough)!

Heroine— —(*In distress, to herself*) I too, not seeing my husband (āryaputra), fear something else.

Door-Keeper— —Let your Majesty command as to what I should report to my Lord.

Jīmūtakētu— —(*Suggesting throbbing of the left eye*) When I am distressed and finding out why Jīmūtavāhana is delayed,—

Oh you, left eye, are you throbbing again and again to tell me my misfortune? Ah, evil eye, here this sun (bhānu) will remove your evil throbbing. (4)

(*Seeing upwards*) This sole eye of the three worlds, the revered thousand-rayed (sun), while throbbing (flashing) will itself bring about the good fortune of Jīmūtavāhana. (*seeing in surprise.*)

What is it that is suddenly falling in front from the sky, that is very distressing to the eyes while being seen, discharging red masses of light (chatā) (or blood) from the brilliance of his own rays (marīci) and that resembles a star rendered unsteady (tarala) by the portentous wind (or whirl-wind, hurricane—utpātavāta)? (5)

How it is fallen at my very feet?

(*All see in surprise*)

जीमूतकेतुः—अये कथं लग्नसरसमांसकेशश्चूडामणिः । कस्य पुनरयं भविष्यति ।

देवी—(सविषादम्) महाराज पुत्रकस्येव म एतच्चूडारत्नम् । [महागज उक्तअस्स विअ मे एदं चूडारअणं ।

नायिका—मैवं भण । [सा एवं भण ।]

प्रतीहारः—महाराज मैवमविशाय विक्रवो भूः । अत्र हि ताक्ष्येण भक्ष्यमाणानां नागाधिपानामनेकशो नखमुखोत्खाताः पतन्त्येते शिरोमणयः ।

जीमूतकेतुः—देवि सोपपत्तिकमभिहितम् । कदाचिदेवमपि स्यात् ।

देवी—सुनन्द कदापीयत्या वेलया अशुरसदनमेव गतो मे पुत्रको भविष्यति तद्रच्छ जात्वा लब्धेवास्माक निवेदय । [सुणन्दअ इमाए वेलए समुरसदणं एव गदो मे पुत्तको भविस्सदि । ता गच्छ जाणिअ लहुं एव अहमाणं णिवेदेहि ।]

प्रतीहारः—यदाज्ञापयति देवा । (इति निष्क्रान्तः)

जीमूतकेतुः—देवि अपि नाम नागचूडामणिरयं स्यात् ।

(ततः प्रविशति रक्तवस्त्रसंर्वातः शङ्खचूडः)

शङ्खचूडः—(सास्त्रम्) कष्टं भोः कष्टम् । मुषितोऽस्मि दैवेन ।

गोकर्णमर्णवतटे त्वारितं प्रणय्य

प्राप्तोऽस्मि तामिदं भुजगमवव्यभूमिम् ।

आदाय तं नखमुखक्षतवक्षसं च

विद्याधरं गगनमुत्पतितो गरुत्मान् ॥ ६ ॥

हा निष्कारणवान्ध्रव हा परमकारुणिक हा परदुःखदुःखित हा विप-
द्धारिनिधिपतितजनोद्धरणपोत हा परोपकारतृणीकृतदत्तदेह क नु खलु
गतोऽसि । प्रयच्छ मे प्रतिवचनम् । (आत्मानमुद्दिश्य) हा हा हतोऽस्मि
मन्दमाग्यः । हा शङ्खचूडइतक किं कृतं स्वया ।

नाहित्राणात्कीर्तिरेका मयाप्ता

नापि श्लाघ्या स्वामिनोऽनुष्ठिताद्या ।

दृत्वात्मानं राक्षितोऽन्येन शोच्यो

हा चिक कष्टं वञ्चितो वञ्चितोऽस्मि ॥ ७ ॥

Jimūtakētu——Oh, how (it is) this crest-jewel with (fresh) blood (rasa), hair and flesh attaching to it? Whose again can this be?

Queen——(*In dejection*) Your Majesty, this is like the crest-jewel of my son!

Heroine——(*Aside*) (Oh) Do not say so!

Door-keeper——Your Majesty, do not become distressed without knowing (it truly)! Here assuredly (*hi*) many crest-jewels of the lordly serpents, while being devoured by Tārksya (i.e. Garuḍa) fall being dug out by (his) claws and beak (lit. mouth)!

Jimūtakētu——Queen, by Sunanda, it is declared with proper reasons. Perhaps it may even be so!

Queen——Sunanda, go. Perhaps by this time my dear son shall have reached the palace of his father-in-law itself. Then do go. Having ascertained report to us quickly!

Door-keeper——As the Queen orders! (*With this exit*)

Jimūtakētu——Queen, can this indeed be the crest-jewel of a Nāga?

(*Then enter Saṅkhacūḍa covered with red clothes*)

Saṅkhacūḍa——(*Tearfully*) Alas! Oh! Alas! I am ruined (muṣita—undone) by Fate—

Having quickly bowed to (God) Gokaṛṇa on the sea-shore I have arrived indeed at that very place of the execution of serpents; having seized that Vidyādhara pierced at his chest by his claws and beak, Garuḍa has flown to the sky. (6)

Oh you, disinterested (niṣkāraṇa) friend! Oh, you mighty kind! Oh you, distressed by another's misfortune! Oh you, ship (pota) for the saving of men fallen in the sea (vārinidhi) of misery! Oh you, who have given your body treating it with contempt (tṛṇikṛ) in benevolence! Where indeed have you gone? Give me a reply! (*Referring to himself*) Alas! I am ruined unlucky as I am! Oh, wretched Saṅkhacūḍa, what have you done?

On the one hand I have not got peerless (ēka) fame from the protection of serpents, on the other hand (na na) I have not also carried out the respectable command of my lord; by another having given himself, pitiable as I am, I have been protected! Oh! Fie upon me! Alas, I am duped, I am deceived! (7)

तत्राहमेवंविधः क्षणमपि जीवन्नपहास्यमात्मानं करोमि । तत् यावदेन-
मनुगन्तुं प्रयतिष्ये । (परिक्रामन् भूमौ दत्तदृष्टिः)

आदावुत्पीडपृथ्वीं प्रविरलपतितस्थूलबिन्दुं ततोऽग्रे
प्रावस्वापातशार्णिप्रसृततनुकणां कीटकीर्णां स्थलीषु ।

दुर्लक्ष्यां धातुपीठे घनतरुशिखरे गह्वरे स्थानरूपा-
मेनां ताक्ष्यं दिदृशुर्निपुणमनुमरन् रक्तधारां व्रजामि ॥ ८ ।

देवी—(ससाध्वसम्) महाराज एष कोऽपि रुदितवदन इत एव त्वरित-
मागच्छन्हृदयं म आकुलीकरोति । तज्ज्ञायतां तावत्क एष इति । [महाराज
एसो कोपि रुदिदवअणो इदो एअ तुगिदं आअच्छन्तो हिअअं मे आकुली
करोदि । ता जाणीअदु दाव को एसोत्ति ।]

जीमूतकेतुः—यथाह देवी ।

शङ्खचूडः—हा त्रिभुवनैकचूडामणे क मया द्रष्टव्योऽसि । मुषितोऽस्मि
भो मुषितोऽस्मि । (इति क्रन्दति)

जीमूतकेतुः—(आकर्ण्य सहर्षम्) देवि मुञ्च विषादम् । अस्यायं
चूडामणिर्नूनं मांसलोभात् केनापि पक्षिणोत्त्वाय नीयमानोऽस्यां भूमौ
पतितः ।

देवी—(सहर्षं मलयवतीमालिङ्ग्य) अविधवे धीरा भव । न त्वत्वीहृदया-
कृतिर्वैधव्यदुःखमनुभवति । [अविहवे धीरा होई । ण खु ईदिसी आकिदी
वेह्वदुक्खं अणुहोदि ।]

नायिका—(सहर्षम्) अम्ब युष्माकमाशिषां प्रभावेन । [अम्ब तुम्हाणं
आसिसां पभाएण ।] (इति पादयोः पतति)

जीमूतकेतुः—(शङ्खचूडमुपसृत्य) वत्स किं तव चूडामणिरपहतः ।

शङ्खचूडः—आर्य न ममैव त्रिभुवनस्यापि ।

जीमूतकेतुः—कथमिव ।

शङ्खचूडः—दुःखतिभाराद्वाष्पोपरुद्धकण्ठो न शक्नोमि कथयितुम् ।

जीमूतकेतुः—

आवेद्य ममात्मीयं पुत्र दुःखं सुदुःसहम् ।

मायि संक्रान्तमेतत्ते येन सह्यं भाविष्यति ॥ ९ ॥

Then as described above, I shall not render myself open to ridicule by living even for a moment! Just then I shall try to follow this (trail of blood). (*He moves about with his eyes to the ground*).

Following accurately (or skilfully) this trail of blood, first broad due to the overflow (or excess—*utpīḍa*) then further on in big (or thick) clots (*bindu*—points) fallen at great intervals (*pravirala*), on the stones (thenceforward) in small particles spread after being shattered (*śīrṇa*) by a headlong fall, (later) strewn over (*Kīrṇa*) with insects on dry grounds (*Sthaliṣu*), (further) difficult to be seen (*durlakṣya*) on beds of minerals, (ahead) in a congealed form on tops of thick trees in the valleys and desirous of seeing *Tārksya* do I go. (8)

Queen— (*In fear*) Your Majesty, this somebody with a weeping face, coming just here quickly enough does make my heart anxious (*ākula*). Therefore, please, ascertain who this one may be.

Jimūtakētu— —As the Queen says.

Saṅkhacūḍa— —Oh, the sole crest-jewel of the three worlds! Where by me could you be seen? I am ruined (*muṣita*), Oh, I am undone!

(*With this he screams*)

Jimūtakētu— —(*Listening, with joy*) Queen, give up (your) dejection! To him belongs this crest-jewel; it is that which must have indeed fallen in this region while being taken away by some bird after tearing (it) through greed for flesh!

Queen— (*In joy embracing Malayavatī*) Oh, unwidowed one, be courageous. Such a form (as yours) cannot surely experience the pangs of widowhood!

Heroine— (*In joy*) Mother, through the power of your blessings.

Jimūtakētu— —(*Approaching Saṅkhacūḍa*) Child, has your crest-jewel been carried away?

Saṅkhacūḍa— —Venerable Sir, not mine only, but one of all the three worlds even!

Jimūtakētu— —How possibly?

Saṅkhacūḍa— —My throat being choked with tears (*bāṣpa*) on account of the great burden of grief, I am unable to tell you.

Jimūtakētu—

Do tell me, Oh son, your own very unbearable grief, since if transferred to me it will become bearable to you.

शङ्खचूडः—श्रूयताम् शङ्खचूडो नाम नागः सत्त्वहं वैनतेयस्याहाराय-
मवसरप्राप्तो वासुकिना प्रेषितः । किं बहुना विस्तरेण । कदाचिदियं रुधिर-
धारापद्धतिः पांसुभिरवकीर्यमाणा दुर्लक्ष्यतामुपयाति । अतः संक्षेपतः
कथयामि ।

विद्याधरेण केनापि करुणाविष्टचेतसा ।

मम संरक्षिताः प्राणा दत्त्वात्मानं गरुत्मते ॥ १० ॥

जीमूतकेतुः—(सविषादम्) कोऽन्य एवं परहितव्यसनी । ननु स्फुटमे-
वोच्यतां ते पुत्रेण जीमूतवाहनेनेति । हा हतोऽस्मि मन्दभाग्यः ।

देवी—हा पुत्रक किं त्वयैतकृतम् । [हा पुत्रक किं तुष्ट एवं किदं ।]

नायिका—(सासम्) हा कथं सत्वीभूतं मे दुर्निमित्तम् । [हा कहं
सच्चीभूदं मे दुष्णिमित्तम् ।]

शङ्खचूडः—(सासम्) अये नूनमेतौ पितरौ तस्य महासत्त्वस्य । अप्रिय
निवेदनान्मयेमामवस्थां नीतौ । अथवा विषधरवदनाद्विषमन्तरेण
किमन्यन्निःसरति । अहो प्राणप्रदस्य सुसदृशं प्रत्युपकृतं जीमूतवाहनस्य
शङ्खचूडेन । तत्किमधुनैवात्मानं व्यापादयामि । अथवा समाश्वासयामि
तावदेतौ । तात समाश्वासिहि । समाश्वासित्वम्बा । (उभौ समाश्वासितः) ।

देवी—(मलयवतीमुद्दिश्य) वत्से उतिष्ठ मा रुदिहि । वयं किं जीमूतवाहनेन
विना जीवामः । तत् समाश्वासिहि तावत् । [वच्छे उठेहि मा रोअ । अहोऽवि
किं जीमूदवाहणेण विणा जीवह । ता समस्स दाव ।]

नायिका—(समाश्वास्य) हा आर्यपुत्र केदानीं मया त्वं प्रेक्षितव्यो । [हा
अजउत्त कहिं दाणिं मए तुमं पेक्खिदव्वो ।]

जीमूतकेतुः—हा वत्स गुरुचरणशुश्रूषाभिः ।

चूडामणिं चरणयोर्मम पातयता त्वया ।

लोकान्तरगतेनापि नोज्झितो विनयक्रमः ॥ ११ ॥

(चूडामणिं गृहीत्वा) हा वत्स कथमेतावन्मात्रदर्शनः संवृत्तोऽसि ।

(हृदये दत्त्वा) अहह ।

भक्त्यातिदूरमवनाविवनघ्नमौलेः

शश्वत्तव प्रणमतश्चरणौ मदीयौ ।

चूडामणिर्निकषणैर्मस्तृणोऽप्ययं हि

गाढं विघट्टयति मे हृदयं कथं नु ॥ १२ ॥

Saṅkhacūḍa— —Let it be heard I am a Nāga indeed by name Saṅkhacūḍa. For the food of Garuḍa (i.e. Vainatēya) I was sent by Vāsuki when it was my turn (*avasara*). What is the use of full particulars (*vistāra*)? Possibly this trail (*paddhati*) of the blood-stream, being covered with dust (particles of dust) will attain invisibility; hence I tell only in brief:—

By some Vidyādhara, with his mind overwhelmed with pity, my life was saved by (his) giving himself to Garuḍa. (10)

Jīmūtakētu— —(*With grief*) who else is thus assiduously devoted (*Vyasanī*) to the good of others? Child, indeed do just clearly say—"By your son, Jīmūtavāhana"? Ah Alas! Ill-fated, I am ruined!

Queen— —Alas, dear son, what is this that you did?

Heroine— (*In tears*) Oh! How my evil omen has come true!

Saṅkhacūḍa— —(*In tears*) Indeed are they the parents of that high-souled person? How by me speaking the hated words (*apriya*) they were reduced to this plight (*avasthā*)! Or rather from the mouth of a poison-bearer (*viśadhara*) what else except (*antarēṇa*) poison can issue forth? Alas! In the case of Jīmūtavāhana, the giver of my life, only a very proper thing has been requited in return (*pratryupa-kṛta*) by Saṅkhacūḍa. Then shall I just now kill myself? Or rather first of all (*tāvat*) I shall console them both! Father, take courage! Let mother be confident! (*Both get revived*)

Queen— —(*Addressing Malayavatī*) Child, arise! Do not weep. Can we too live without Jīmūtavāhana? Then take courage first of all!

Heroine— —(*Reviving*) Alas, (Dear) husband, where by me can you be now seen?

Jīmūtakētu— —Oh, (dear) child, proficient in the service of elderly people!

In making the crest-jewel fall on my feet by you gone to the other world (*lokāntara*) even, the propriety (*krama* or performance) of modesty was not given up!! (11)

(*Taking the crest-jewel*) Alas, child, how you are reduced to a sight of this much only (i.e. only the crest-jewel)?

(*Taking it to his heart*) Alas—

In your case with your head (*mauli*) bent (*avanamra*) to the ground (*avani*) from afar (*atidūram*) in devotion and constantly bowing down at my feet, how does this crest-jewel, even though smooth (*masṛṇa*) due to constant rubbings (*nikāṣanaiḥ*), does excessively (*gāḍham*) rub against (*vighaṭṭayati*) my heart?

(12)

देवी—हा पुत्र जीमूतवाहनेन यस्मै ते गुरुजनशुश्रूषां वर्जयित्वान्यत् सुखं न रोचते स कथमिदानीं पितरमुज्झित्वा स्वर्गसुखमनुभवितुं गतोऽसि ।
[हा पुत्र जीमूदवाहण जस्त दे गुरुजणसुस्सुसं वज्जिअ अण्णं सुहं ण रोअदि सो कहं दाणिं पिदरं उज्झिअ सग्गसुहमणुभविदुं गदोसि ।]

जीमूतकेतुः—(सारम्) देवि किं जीमूतवाहनेन विना जीवामो वयं येनैवं प्रिलपसि ।

नायिकाः—(पादयोर्निपत्य कृताञ्जलिः) तात देहि म आर्यपुत्राच्चिह्नं चूडारत्नं येनैतद् हृदये कृत्वा ज्वलनप्रवेशेनापनयाभ्यात्मनः संतापदुःखम् ।
[तात देहि मे अज्जउत्तच्चिह्णं चूडारअणं जेण एदं हिअए करिअ जलणप्पवेसेण अवणेमि अत्ताणो सन्दावदुक्खं ।]

जीमूतकेतुः—पतिव्रते किमेवमाकुंलसि । ननु सर्वेषामेवास्माकमयं निश्चयः ।

देवी—महाराज तत्किं प्रतिपाल्यते । [महाराज ता किं पाडिवालीअदि ।]

जीमूतकेतुः—देवि न किञ्चित् । किन्त्वाहिताग्नेर्नान्येनाग्निना संस्कारो विहितः । अतोऽग्निहोत्रशरणादग्नीनादायात्मानमुद्दीपयामः ।

शङ्खचूडः—(आत्मगतम्) कष्टं ममैकस्य पापस्य कृते सकलमेवेदं विद्याधरकुलमुच्छिन्नम् । तदेवं तावत् । (प्रकाशम्) तात न खल्वनिश्चित्यैव युक्तमिदमीदृशं साहसमनुष्ठानम् । विचित्राणि हि विधेर्विलसितानि । कदा चिन्नायं नाग इति ज्ञात्वा जीवन्तमेव जीमूतवाहनेन परित्यजेन्नागशत्रुः । तदनयैव तावद्बुधिरधारया वैनतेयमनुसरामः ।

देवी—सर्वथा देवतानां प्रसादेन जीवन्तमेव मे पुत्रकं प्रेक्षिष्ये । [सव्वहा देवदाणं पसाएण जीवन्तं एव्व मे पुत्तअं पेक्खिस्सं ।]

नायिका—(आत्मगतम्) दुर्लभं खल्वेतन्मम मन्दभाग्यायाः । [दुल्लहं खु एदं मम मन्दभग्गाए ।]

जीमूतकेतुः—वत्स अवितयैषा तव भारती भवतु । तथापि साग्नीनामेवास्माकं युक्तमनुसर्तुम् । तदनुसरतु भवान् । वयमप्याग्निशरणादग्नीनादाय स्वरितमेवानुगच्छामः । (इति पत्नीवधूषमेतो निष्क्रान्तः)

शङ्खचूडः—तद्यावद्गरुडमनुसरामि । (परिक्रम्याग्रतो निर्वर्ण्य)

Queen— —Alas! Son Jīmūtavāhana, when you did not like any other pleasure excepting (*varjayitvā*) the service of elderly people, how could that (you) now leave your parents and go to enjoy the pleasure of heaven?

Jīmūtakētu— —(*In tears*), Queen, can we live without Jīmūtavāhana that you lament (*pralapa*) in these words (*ēvam*)?

Heroine—[*Falling at (their) feet and folding her hands*]
Father, give me the crest-jewel, the symbol of (my) husband, taking which near my heart, I shall remove the pangs of my torment by entering fire (*jvalana*)!

Jīmūtakētu— —Oh you, devoted to your husband (*pativratā*) why are you (alone) so overwhelmed? Is this not indeed the determination of us all too?

Queen— —Your Majesty, for what are we waiting then (*pratipāhyatē*)?

Jīmūtakētu— —Queen, not for anything! But in the case of one who has kept the fires (*āhitāgni*) there is not prescribed a rite (*samskāra*) with any other fire. Hence after bringing fires from the place (*śaraṇa*) of the sacred fires (*agnihotra* or fire-sacrifice) we shall burn (*ūddipaya*) ourselves!!

Saṅkhacūḍa— —(*To himself*) Ah, Alas! For my sake alone, a sinner's sake, even all this Vidyādhara family is (going to be) destroyed! Then let me do this first now. (*Aloud*) Father, thus without even ascertaining (death) it is not truly proper for you to do this rash (violent—*Sāhasika*) act! For strange are the workings of (*vilasita*) fate! Perhaps knowing that he is not a Nāga, the enemy of serpents (i.e. Garuḍa) may leave Jīmūtavāhana even alive!! Therefore, let us now follow Garuḍa by this trail of blood!!!

Queen— —Entirely through the favour of the divinities I shall see my dear son even alive!

Heroine— —(*To herself*) That may be difficult for myself, ill-fated (as I am)!

Jīmūtakētu— —Child, let this speech of yours prove to be not fruitless (i.e. true, *avitatha*). However it is fit for us to follow with our fires. You may follow it then; we too, taking the fires from the place of the sacred fires, just follow you quickly. (*Thus he goes out with his wife and daughter-in-law*).

Saṅkhacūḍa— —Then first I follow Garuḍa. (*Moving about, and looking carefully in front*)—

कुर्वाणो रुधिरार्द्रचञ्चुकषणैर्द्रोणीरिवादेः शिलाः
 प्लुष्टोपान्तवनान्तरः स्वनयनज्योतिःशिखाश्रेणिभिः ।
 मज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावानिः
 शृङ्गाग्रे मलयस्य पन्नगरिपुर्दूरादयं दृश्यते ॥ १३ ॥

(ततः प्रविशत्यासनस्थः पुरःपतितनायको गरुडः)

गरुडः—(आत्मगतम्) जन्मनः प्रभृति भुजंगपतीनश्रता नेदमीदृशमत्याश्चर्यं
 मया दृष्टपूर्वं यदयं महासत्त्वो न केवलं न व्यथते प्रत्युत प्रहृष्ट इव दृश्यते ।
 तथा हि

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योद्धे-
 मांसोत्कर्तनजा रुजोऽपि बहतः प्रीत्या प्रसन्नं मुखम् ।
 गात्रं यन्न विलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते
 दृष्टिर्मध्युपकारिणीव निपतत्यस्यःपकारिण्यापि ॥ १४ ॥

तत्कुतूहलमेव जनितमस्यानया धैर्यवृत्त्या । तद्भवतु न भक्षयाम्येवैनम् ।
 पृच्छामि तावत्कोऽयमिति । (उपरतो भक्षणात्पुरस्तिष्ठति)

नायकः—

शिरामुखैः स्यन्दत एव रक्त-
 मद्यापि देहे मम मांसमस्ति ।
 तृप्तिं न पश्यामि तवेह तावत्
 किं भक्षणात्वं विरतो गरुत्मन् ॥ १५ ॥

गरुडः—(आत्मगतम्) आश्चर्यमाश्चर्यम् । कथमयमस्यामप्यवस्थायामे-
 वमूर्जितमभिधत्ते । (प्रकाशम्) अहो महासत्त्व

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम् ।
 धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ १६ ॥

अतः कस्त्वमिति श्रोतुमिच्छामि ।

नायकः—एवं क्षुधाकुलो भवान्न श्रवणयोग्यः । तत् कुरुष्व
 तावन्मांसशोणितेन तृप्तिम् ।

Carving out (*kurvāṇa*) troughs (*Dronī*) from the rocks of the mountain by scraping (*kaṣaṇā*) of his beak wet with blood, burning (*pluṣṭa*) the interiors (*antara*) of the forests on the sides (*upānta*) by the series of flames of the fire of his own eyes, penetrating (*avagāḍha*) the earth on his sides (*prānta* or by the ends of) his claws hard (*kaṭhōra*) and terrible (*ghōra*) like the diving (*majjāt*) adamant, this enemy of serpents is seen (here) from afar on the tip of the summit of Malaya. (13)

(Then enter Garuḍa sitting on a seat with the Hero lying in front).

Garuḍa—(To himself) While eating lordly serpents from my childhood, I have not seen before such great wonder—in that this highly strong (*mahāsattva*, or high-souled) being not only does not get agonised (*vyathatē*) but on the contrary (*pratyuta*) he appears as it were highly delighted! For surely—

Lassitude is not to be found in him, an ocean of bravery, while his blood is being even excessively drunk; while bearing the destruction (or pain, *ruḍjah*) arising from the hacking (*utkartana*) of his flesh (his) face is happy in delight (*prīti*), there on the limb (*gātra*) which is not eaten up (*vilupta*, or cut off) this horripilation is clearly visible. On me, even his injurer (*apakāriṇi*) his eye is cast as it were on a benefactor. (14)

Therefore only curiosity is created by this attitude of courage on his part. Let it be then that I shall not eat him! First I shall ask him as to who he is! (Stopping his eating, he stands in front of him).

Hero—

Blood is oozing out yet from the openings of the veins (*śirā*), (and) yet there is flesh on my body; I do not see your satisfaction in this (*iha*). Then, oh Garuḍa, why have you stopped eating? (15)

Garuḍa—(To himself) Oh wonder, wonder! How in this condition even this one talks so vigorously (*ūrjita*, or nobly)? (Aloud) Oh high-souled one!

From your heart blood has been drawn out (*āvarjita*) by me by (my) beak; and by this courage of yours my very heart is taken away (or captivated—*hrta*) by you! (16)

Therefore, I desire to hear who you are!

Hero—While thus overcome by hunger you are not fit to listen. Therefore attain satisfaction by flesh and blood first!

शङ्खचूडः—(ससंभ्रममुपसृत्य) ताक्ष्यं ताक्ष्यं न खलु साहसमनुष्ठेयम् ।
नायं नागः । परित्यजैनम् । मां भक्षय । अहं तवाहारार्थं प्रेषितोऽस्मि
वासुकिना । (उरो ददाति)

नायकः—(शङ्खचूडं पश्यन् सविषादमात्मगतम्) कथं विफलकृतो मे
मनोरथः शङ्खचूडेनागच्छता ।

गरुडः—(उभौ निरूप्य) द्वयोरपि भवतोर्वध्यचिह्नम् । कतरः खलु नाग
इति नावगच्छामि ।

शङ्खचूडः—कथमस्थान एव ते भ्रान्तिः ।

आस्तां स्वस्तिकलक्ष्म वक्ष्मि तनौ नालोक्यते कञ्चुको
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वे अपि ।
तिस्रस्तीव्रविषाग्निधूमपटलव्याजिह्वारत्नत्विषो
नैता दुःसहशोकफूटकृतमरुत्स्फीताः फणाः पश्यासि ॥ १७ ॥

गरुडः—(शङ्खचूडस्य फणाः पश्यन् नायकं च वीक्ष्यमाणः) तत्कः खल्वयं
मया व्यापादितः ।

शङ्खचूडः—विद्याधरवंशतिलको जन्मूतवाहनः । कथमकारुणिकेन त्वये-
दमनुष्ठितम् ।

गरुडः—(स्वगतम्) अये अयमसौ विद्याधरकुमारो जन्मूतवाहनः

मेरौ मन्दरकन्दरासु हिमवत्मातौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारभागेष्वपि ।
उद्देशेष्वपि तेषु तेषु बहुशो यस्य श्रुतं तन्मया
लोकालोकविचारिचारणगणैरुद्घोषमानं यशः ॥ १८ ॥

सर्पिः महयंहःपङ्के निमग्नाऽस्मि ।

नायकः —भोः फणिपते किमेवमाविशोऽसि ।

शङ्खचूडः —किमस्थानमिदमावेगस्य ।

स्वशरीरेण शरीरं ताक्ष्यत्पारिराक्षेना मरीयमिदम् ।
युक्तं नेतु भवता पातालतलादापि तलं माम् ॥ १९ ॥

Śaṅkhacūḍa— —(*Approaching in haste*) Oh Garuḍa, Garuḍa, that rash act may not indeed be done! He is not a Nāga. Give him up! Eat me. I have been sent for your food by Vāsuki. (*Offers his chest*).

Hero—(*Seeing Śaṅkhacūḍa, to himself*) How my desire is rendered fruitless by Śaṅkhacūḍa, coming here!

Garuḍa—(*Seeing both closely*) Both of you bear the symbol of a victim. I do not know indeed who (of you both) is a Nāga!

Śaṅkhacūḍa—How! Your doubt is just misplaced—

Let alone (*āstām*) the *Svastika* symbol on his chest, on his body no slough (*kañcuka*) is seen. Have you indeed not considered (or counted) the two tongues (*jihvā*) of mine while I am speaking! Do you not see these three (*tisrah*) hoods whose lustre of jewels is rendered very pale (*vyājihma*) by the masses (*pātala*) of smoke from the fire of dreadful poison and which are inflated (*sphīta*) by the wind of the hissing sound made in unbearable agony? (17)

Garuḍa—(*Looking closely at the hoods of Śaṅkhacūḍa and seeing the hero*) Then who indeed is killed by me?

Śaṅkhacūḍa—The ornament (*tilaka*) of the race of Vidyādhara, Jīmūtavāhana! How could this be perpetrated by you becoming unkind?

Garuḍa—

Oh this is that Prince of Vidyādhara, Jīmūtavāhana,

Whose well-known glory sung aloud by the hordes of bards moving in the Lokāloka region, has many a time been heard by me on the Mēru, in the caves of the Mandara, on the summits of the Himālayas, on the Mahēndra mountain, on the surfaces of the rocks of Kailāsa, on the slopes (*prāghāra*) of the Malaya even and in those various regions all over. (18)

By all means I have plunged deep in the great mire of sin!
Hero—Oh, Lord of serpents (i.e. Śaṅkhacūḍa) why are you thus dejected?

Śaṅkhacūḍa—Is my uneasiness (*āvēga*) out of place?

In saving from Garuḍa this body of mine by your own body (and thus) carrying me to a place lower than the nether world (*pātala*) did you do right? (19)

गरुडः—अये कथं करुणार्द्रचित्तसानेन महात्मना मद्ग्रासगोचरपतितस्यास्य फणिनः प्राणान् परिरक्षितुं स्वदेह आहारार्थमुपनीतः । तन्महदकृत्यमेतन्मया कृतम् । किं बहुना । बोधिसत्त्व एत्रायं व्यापादितः । तदस्य महतः पापस्याग्नि-प्रवेशादृते नान्यत्प्रायश्चित्तं पश्यामि । तत् क्व नु खलु वह्निं समासादयामि (दिशोऽवलोक्य) अये अमी केपि गृहीताग्रय इत एवाभिर्वर्तन्ते । तथावतेतान् प्रतिपालयामि ।

शङ्खचूडः—कुमार पितरौ ते प्राप्तौ ।

नायकः—(ससंभ्रमम्) शङ्खचूड एहि समुपविश्यानेनोत्तरीयेणाच्छादितशरीरं कृत्वा धारय माम् । अन्यथा कदाचिदीदृगवस्थं मां सहसा अवलोक्य पितरौ जीवितं जह्याताम् ।

(शङ्खचूडः पार्श्वपतितमुत्तरीयं गृहीत्वा तथा करोति)

(ततः प्रविशति पत्नीवधूसमेतो जीमूतकेतुः)

जीमूतकेतुः—(सास्रम्) हा पुत्र जीमूतवाहन ।

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायां क्रमः
किं रक्षया बहवः किमेक इति ते चिन्ता न जाता कथम् ।
ताक्ष्यात् त्रातुमर्हि स्वजीवितपरित्यागं त्वया कुर्वता
येनात्मा पितरौ वधूरिति हतं निःशेषमेतत्कुलम् ॥ २० ॥

देवी—(मलयवतीमुद्दिश्य) जाते मुहूर्तमपि तावद्विरम तवाविरताश्रुधारा-भिर्विज्वालो भवत्यग्निः । तन्मा रुदिहि । [जादे मुहुत्तमं विदाव विरम । तुज्झ अविरदास्सु धाराहिं त्रिज्जाओ होदि अग्गी ता मा रुद ।] (सर्वे परिक्रामन्ति)

जीमूतकेतुः—हा पुत्र जीमूतवाहन ।

गरुडः—(श्रुत्वा) हा पुत्र जीमूतवाहनेति ब्रवीति । व्यक्तमयमस्य पिता । ततः कृतमेतदीयेनाग्निना । न शक्रोभ्यस्य पुत्रघाताल्लज्जया मुखं दर्शयितुम् । अथवा किमग्निहेतोः पर्याकुलोऽस्मि तटस्थ एव अस्मि जलनिधेः । तद्यावदिदानीम्

Garuḍa—Oh, how by this high-souled person (*mahāt manā*) with a heart bedewed (*ārdra*) with kindness was his own body presented (*upanīta*) for my food for the sake of saving the life of this serpent (*phanin*) fallen in the reach (*gocara*) of my grāsa food, (lit. mouthful) or morsel? Therefore this is a great wrong done by me! Why more (be said)? (i.e. in a word) this Bodhisattva himself is (as it were) killed by me! Therefore I find no other expiation for this great sin than that of entering fire (for death)! Then where indeed can I secure (*āsādayāmi*) fire? (*Looking in quarters*) Oh, here are some people who have the sacred fire (*gr̥hitāgni*) coming in this very direction. Then let me just await them!

Śaṅkhacūḍa—Prince, your parents have arrived!

Hero—(*In haste*) Śaṅkhacūḍa, come. Making me sit (*samupaviśya*) and covering my body with this upper garment, support me. Otherwise perchance seeing me in this condition suddenly (my) parents may give up (their) life! (*Śaṅkhacūḍa taking the upper garment lying on his side, does so*).

(*Then enter with his wife and daughter-in-law Jīmūtakētu*)

Jīmūtakētu—(*In tears*) Alas! son Jīmūtavāhana!

Whence indeed came this order (or degree) of compassion—"Another is verily as good as one's own self" (*Ātmīya*)? How did this thought not occur to you whether many should be saved or one (only should be saved)? In this manner (*yēna*) by you abandoning your life for protecting (this one) serpent from Garuḍa (i.e. Tārksya), yourself (*ātmā*), parents and (your) wife are all (*iti*) killed, (in fact) this entire family?

(20)

Queen—(*Addressing Malayavatī*) O daughter, desist for at least a little while (*muhūrta*). By your flood (*dhārā*) of incessant tears the fire becomes extinguished (*vijvāla*)! Therefore do not weep!!

x

(*All turn about*)

Jīmūtakētu—Alas, son Jīmūtavāhana!

Garuḍa—(*Listening*) (He) says—"Alas, son Jīmūtavāhana". Obviously he is his father! Then no more of (*kṛtam*) fire belonging to this one! I cannot show him my face through shame of killing his son! Or why should I get confused (or bewildered) for the sake of a fire? I am standing on the shore of this sea! Then now first of all—

ज्वालाभङ्गैस्त्रिलोकीग्रसनरसलसत्कालजिह्वाग्रकल्पैः
 सर्पङ्गिः सप्त सर्पिष्कणमिव कवलीकर्तुमीशे समुद्रान्
 स्वैरेवोत्पातवातप्रसरपटुतरैर्धुक्षिते पक्षवातै-
 रस्मिन् कल्पावसानज्वलनभयकरे वाडवाग्नौ पतामि ॥ २१ ॥

(इत्युत्थातुमिच्छति)

नायकः—भोः पक्षिराज अलमनेनाध्यवसायेन । नायं प्रतीकारोऽस्य पाप्मनः ।

गरुडः—(जानुभ्यां स्थित्वा कृताञ्जलिः) भो महात्मन्कस्तर्हि कथ्यताम् ।

नायकः—प्रतिपालय क्षणमेकम् । पितरौ मे प्राप्तौ यावदेतौ प्रणमामि ।

गरुडः—एवं क्रियताम् ।

जीमूतकेतुः—(दृष्ट्वा सहर्षम्) देवि दिष्ट्या वर्षसे । अयं वस्सो
 जीमूतवाहनो न केवलं ध्रियते प्रत्युत कृताञ्जलिना गरुडेन शिष्येणैव
 पर्युपास्यमानस्तिष्ठति ।

देवी—(सहर्षम्) महाराज कृतार्थोऽस्मि । अक्षतशरीरस्य पुत्रकस्य मुखं
 प्रेक्षिष्ये । [महाराज किदत्थास्मि । अक्खदसरीरस्स पुत्तअस्स मुहं पेक्खिस्सं ।]

नायिका—यत्सत्यमार्यपुत्रं प्रेक्षमाणाया अपि झटिति कृत्वा न प्रत्येति ।
 मे हृदयम् [जं सच्चं अज्जउत्तं पेक्खिन्ती एविच्छित्तिकरिअ ण
 पच्चाअदि मे हिअअं ।]

जीमूतकेतुः—(उपसृत्य) वत्स एह्येहि । परिष्वजस्व माम् ।

(नायक उत्थातुमिच्छन् पतितोत्तरीयो मूर्च्छति)

शङ्खचूडः—कुमार समाश्वसिहि ।

जीमूतकेतुः—वत्स कथं मां दृष्ट्वापि परित्यज्य गतोऽसि ।

देवी—हा पुत्रक कथं वाङ्मात्रेणापि त्वया न संभावितास्मि । [हा पुत्तअ
 कहं वाआमेत्तकेणवि तुए ण संभाविदमिहि ।]

नायिकाः—हा आर्यपुत्र कथं गुरुजनोऽपि त्वयोपेक्षितः । [हा अज्जउत्त
 कहं गुरुअणो वि तुए उवेक्खिदो ।] (सर्वे मोहं गच्छन्ति)

I fall into this submarine fire (*vāḍavāgni*) frightening (*bhayakara*) like the fire at the end of a 'kalpa'—(more) inflamed (*dhukṣita*) by the winds of my own (*sva*) wings (*pakṣa*) which (winds) are more rough (*paṭu*) in their sweep (*prasava*) than the portentuous blast of the hurricane capable of devouring (*kavalikartum*) like a grain of butter (all) the seven seas—by means of the spreading (*sarpat*) shattering flames (*jvālābhaṅga*) almost like (*Kalpa*) Kāla's (Time—as god of death) tongue-tips (*jihvāgra*) dancing Alasat) in an ardent desire for devouring (*grasana*) the collection of the three worlds. (21)

[*With these words (iti) he desires to stand up*]

Hero—Oh, king of birds, enough of this determination. This is not the remedy for this sin (or evil)!

Garuḍa—(*Kneeling and folding his hands*) Oh high-souled one, tell me which one (is the remedy) then?

Hero—Wait a moment. My parents have arrived to whom I bow just now.

Garuḍa—Let it be so done!

Jīmūtakētu— (*Seeing, in joy*) Queen, fortunately congratulations (*distyā vardhasē*)! Here this child, Jīmūta-vāhana, is not only alive (*dhriyatē*), but on the contrary he sits being waited upon by Garuḍa, as by a disciple with folded hands!

Garuḍa—(*Joyfully*) Your Majesty, I am happy (*kṛtārtha*—I have gained my object). I shall see the face of (my) dear son with an unimpaired (whole, unimpaired—*akṣata*) body!!

Heroine—Myself even truly seeing my husband (*ārya-putra*), my heart does not immediately (*jhaṭitikṛtvā*) believe it.

Jīmūtakētu—(*Approaching*) Son, come, come, embrace me!

(*Hero desiring to get up has the upper garment fallen; swoons*).

Śaṅkhacūḍa—Prince, revive.

Jīmūtakētu—How have you even after seeing me, left me and gone?

Queen—Alas, dear son, how you have not honoured (*sambhāvita*) me by so much as a single word!

Heroine—Alas, husband, how you have neglected even elder persons?

(*All swoon*)

शङ्खचूडः—हा शङ्खचूडहतक परात्परक्षितजीवित कथं गर्भस्य एव न विपन्नोऽसि । येनैवं क्षणे क्षणे मरणातिरिक्तं दुःखमनुभवसि ।

गरुडः—सर्वमिदं मम नृशंसस्यासमीक्ष्यकारिताया विजृम्भितम् । तदेवं तावत् करोमि । (पक्ष्याभ्यां वीजयन्) मो महात्मन् समाश्वसिहि समाश्वसिहि ।

नायकः—(समाश्वस्य) शङ्खचूड समाश्वसय गुरुन् ।

शङ्खचूडः—तात समाश्वसिहि । मातः समाश्वसिहि । समाश्वसितो जीमूतवाहनः । किं न पश्यथ युष्माकमेव समाश्वसनार्थं प्रत्युत्थितोपविष्टस्तिष्ठति । (उभौ समाश्वसितः)

देवी—पुत्र कथं प्रेक्षमाणानामेवास्माकं कृतान्तहन्तं आपह्रियसे । [पुत्र कहां पेक्खन्ताणं एव्व अम्हाणं किदन्तहदएण अवहरीसि ।]

जीमूतकेतुः—देवि मैवममङ्गलवादिनी भव । प्रियत एवायुष्मान् । तद्वधूः समाश्वस्यताम् ।

देवी—(मुखं वस्त्रेण प्रावृत्य रुदती) प्रतिहतममङ्गलम् । न रोदिष्यामि । (मलयवतीमुद्दिश्य) जाते समाश्वसिहि । उत्तिष्ठोत्तिष्ठ । वरमियत्थां वलायां भर्तुस्ते मुखं दृष्टम् [पडिहदममङ्गलं । ण रोदिस्सं । जादे समस्सस । वच्चे उट्ठेहि उट्ठेहि । वरं एत्तिअं वेलं तुमं भत्तुणो दे मुहं दिट्ठं ।]

नायिका—(समाश्वस्य) हा आर्यपुत्र । [हा अज्जउत्त ।]

देवी—(मलयवत्या मुखं पाणिना परिमृज्य) वत्से मैवं कुरु । प्रतिहतो विप्रः । [वच्चे मा एव्वं करेहि । पडिहदं विग्घं ।]

जीमूतकेतुः—(सास्त्रम् आत्मगतम् ।)

विलुप्तशेषाङ्गतया प्रयातान्निराश्रयत्वादिव कण्ठदेशम् ।

प्राणान्वहन्तं तनयं निरीक्ष्य कथं न पापः शतधा ब्रजामि ॥ २२ ॥

नायिका—अतिदुःखभागिनी खल्वहम् । येदृशमप्यार्यपुत्रं प्रेक्षमाणाद्यापि जीवितं न परित्यजामि । [अदिदुक्खभाङ्गी क्व अहं । जा ईदिसंवि अज्जउत्तं पेक्खन्ती अज्ज वि जीविदं ण परिच्चआमि ।]

देवी—(नायकस्याङ्गानि स्पृशन्ती गरुडमुद्दिश्य) नृशंस कथमिदानीं स्वयैतदाभरणानामपि कृतशोभमेवैतदवस्थं पुत्रस्य मे शरीरं कृतम् । [णिसंस कहां दाणि तुए एदं आहरणाणंवि किदसोहं एव्व एदावस्थं पुत्तअस्स मे शरीरं किदं ।]

Śaṅkhacūḍa—Alas, wretched Śaṅkhacūḍa! One who has saved his life at the cost of another! How while in the womb itself were you not dead since you are now every moment experiencing torment transgressing (that of) death?

Garuḍa—All this is the fruit (*viṣṇubhita*, outcome) of the imprudence (absence of circumspection, *asamīkṣya-kāritā*) of my cruel (self)! Therefore now I do this. (*Fanning by his wings*) Oh, high-souled person, revive, take breath!

Hero—(*Reviving*) Śaṅkhacūḍa, console (my) elders.

Śaṅkhacūḍa—Father, revive; mother take breath; Jīmūtavāhana is revived! Do you not see that for consoling you all he is risen (*pratyutthita*) (to greet you) and is seated.

(*Both revive*)

Queen—Son, how are you being carried away by wretched death even while we are looking on!

Jīmūtakētu—Queen, do not utter such an inauspicious remark (*amāṅgalēa*). The long-lived (one—*āyusmān*) one is certainly (*ēva*) alive. Therefore let daughter-in-law be revived!

Queen—(*Covering face with her garment and weeping*) Let evil be averted! I shall not weep. (*Addressing Malayavatī*) Daughter, (*jāte*) take heart, take cheer! Arise, get up. After all this delay (*vēlā*) it is good for you to have seen your husband's face!

Heroine—(*Reviving*) Alas, husband!

Queen—(*Wiping Malayavatī's face with her hand*) Child, do not do so! The danger has disappeared.

Jīmūtakētu—(*In tears, to himself*)—

Having seen my son bearing his breaths, gone to his throat as it were on account of the loss of support due to the loss of the remaining limbs how a wretch that I am, I do not shiver into a hundred pieces (*śatadhā*)? (22)

Heroine—I am the victim of great distress indeed as I do not leave my life even now after seeing my husband even in this plight (*idrśam*)!

Queen—(*Touching the limbs of the hero—Addressing Garuḍa*) Oh, cruel one, how have you reduced this body of my son to such a plight now when it beautified even ornaments themselves (it lent charm to ornaments, i.e. so beautiful)?

नायकः—अम्ब मा मैवम् । किमनेन कृतम् । ननु पूर्वमप्येतदीदृशमेवं परमार्थतः । पश्य

मेदोऽस्थिमांसमज्जासृक्संघातेऽस्मिस्त्वगावृते ।
शरीरनास्ति का शोभा सदा बीभत्सदर्शने ॥ २३ ॥

गरुडः—भो महात्मन् नरकानलज्वालावलीढमिवात्मानं मन्यमानो दुःखं तिष्ठामि । तदुपदिश्यतां येन मुच्येऽहमस्मादेनसः ।

नायकः—अनुजानातु मां तातः । यावदस्य पापस्य प्रतिपक्षमुपदिशामि ।

जीमूतकेतुः—वत्स एवं क्रियताम् ।

नायकः—वैनतैय श्रूयताम् ।

गरुडः—(जानुभ्यां स्थित्वा शिरसि निहिताञ्जलिः) आशपयतु भवान् ।

नायकः—शृणु ।

नित्यं प्राणाभिघातात् प्रतिविरम कुरु प्राक्कृतस्यानुतापं
यत्नात् पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।
मग्नं येनात्र नैनः फलति परिणतं प्राणिर्हिसासमुत्थं
दुर्गाधे वारिपूरे लवणपलमिव क्षिप्तमन्तर्हृदस्य ॥ २४ ॥

गरुडः—यदाशपयति भवान् ।

अज्ञाननिद्राशयितो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ २५ ॥

संप्रति हि

क्वचिद् द्वीपाकारः पुलिनविपुलैर्भोगानिवहैः
कृतावर्तभ्रान्तिर्वलयितशरीरः क्वचिदपि ।
व्रजन् कूलात्कूलं क्वचिदपि च सेतुप्रतिसमः
समाजो नागानां विहरतु महोदन्वति सुखम् ॥ २६ ॥

अपि च ।

Hero—Mother, no, do not say so! What has this one done? Was it not indeed so even formerly in real truth (*paramārthataḥ*). See—

In this that goes by the name of a body, a (mere) conglomerate (*saṅghāta*) of fat, bones, flesh, marrow and blood, covered with a skin and always of hideous sight, what is the beauty? (23)

Garuḍa—Oh, high-souled person! Thinking myself (already) enveloped on all sides by the flames of fire from the Hades (*naraka*) I stand in misery! Therefore, advise me as to how I can be freed from this sin (*ēnas*)!

Hero—Let my father permit me so that I can advise as to the converse (*pratipakṣa*) remedy, (expiation) of this sin.

Jimūtakētu—Child, do so.

Hero—Vainatēya (Garuḍa) listen!

Garuḍa—(Kneeling with folded hands on head) Your honour should order!

Hero—Listen—

Desist forever from killing of lives; cherish repentance for former deeds! With effort augment the stream of righteousness exhibiting security (lit. absence of fear) in all living beings (*sattva*) so that buried (in that stream) this sin (*ēnas*) arising from slaughter of creatures, when ripe (*pariṇata*), does not yield fruit (*phalati*) like a particle (*lava*) of salt thrown in inside an unfathomable (*durgādha*) flood of water inside a deep lake. (24)

Garuḍa—As your honour commands—

Lying in the sleep of ignorance when awakened by you I am from to-day onwards here desisting from the slaughter of all creatures! (25)

Presently too

At some places forming islands by their multitudes of hoods big like sandy banks, at other places with coiled bodies even producing an illusion (*bhrānti*) of eddies, at some other places moving from one shore to another (thus) resembling a bridge (*sētu*), let the society of the Nāgas sport happily in this great ocean (*udanvat*). (26)

Moreover—

स्त्रस्तानापादलम्बान् घनतिमिरनिभान् केशपाशान् वहन्त्यः

सिन्दूरेणैव दिग्धैः प्रथमरविकरस्पर्शताम्रैः कपालैः ।

अस्मिन्नायासिताङ्ग्योऽप्यवगणितरुजः कानने चन्दनानां-

निन्यं गायन्तु रागादुरगयुवतयः कीर्तिमेतां तवैव ॥ २७ ॥

नायकः—साधु महासत्त्व साधु । अनुमोदांमहे वयम् । सर्वथा दृढ-
समाधिर्भव । (शङ्खचूडं निर्दिश्य) शङ्खचूडं स्वग्रहमिदानीं गम्यताम् ।

(शङ्खचूडो निःश्वस्याधोमुखस्तिष्ठति)

नायकः—(निःश्वस्य शङ्खचूडं पश्यन्)

उत्प्रेक्षमाणा त्वां तार्क्ष्यचञ्चुकोटिनिपातितम् ।

त्वदुःखदुःखिता नूनमास्ते सा जननी तव ॥ २८ ॥

देवी—(सास्रं) धन्या खलु सा जननी या गरुडमुखपतितस्याक्षतशरीरस्यैव
पुत्रकस्य मुखं प्रेक्षिष्यते । [धृष्णा खु सा जण्णी जा गरुडमुहपडिदस्स
अक्खदसरीरस्य एव्व पुत्तअस्स मुहं पेक्खिस्सदि ।]

शङ्खचूडः—अम्ब सत्यमेवैतन् यदि कुमारः स्वस्थो भविष्यति ।

नायकः—(वेदनां नाटयन्) अहह परार्थसंपादनरसाक्षेपादेतावती
यत्नां मया न लक्षिताः संप्रति तु मां बाधितुमारब्धा मर्मच्छेदिन्यो वेदनाः ।

(मरणावस्थां नाटयति)

जीमूतकेतुः—(ससंभ्रमम्) हा वत्स किमेवं करोषि ।

देवी—हा किं तु खल्वेवं वदति । परित्रायध्वं परित्रायध्वम् । एष खलु
मे पुत्रको विपद्यते । [हा किं णु क्खु एव्वं वददि । परित्ताअह परित्ताअह ।
एसो क्खु मे पुत्तओ विवज्जइ ।]

नायिका—आर्यपुत्र मां परित्यज्य न ते गमनं युक्तम् । [हा अज्जउत्त
मं परिच्चइअ गमणं ते ण जुत्तं ।]

नायकः—(अञ्जलिं कर्तुमिच्छन्) शङ्खचूडं समानय मे हस्तौ ।

शङ्खचूडः—(तथा कुर्वन् सास्रं) कष्टमनाथीभूतं जगत् ।

नायकः—(किञ्चिन्मालिताक्षः पितरो पश्यन्) तात अम्ब अयं मे पश्चिमः
प्रणामः । यतः

Bearing (*vahantyaḥ*) their luxuriant hair let fall to reach upto their feet and resembling thick darkness, with cheeks ruddy (or cherry, rosy) by the first touch of sun's rays, besmeared (*digdha*) with *sindūra* (red lead) as it were, let these serpent damsels (*yuvati*) with their bodies wearied, still despising (that) distress, always feelingly (*rāgāt*) sing this glory of yourself alone—in this sandal forest. (27)

Hero—Well (said), high-souled one, well (said); we all applaud (you). By all means become firm in your religious penance (*samādhi*, ; (*To Śaṅkhacūḍa*) You too can go to your house now!

(*Śaṅkhacūḍa with a sigh, bends down his head, stays*)

Hero—(*Sighing, eying Śaṅkhacūḍa*) Śaṅkhacūḍa, quickly go; see your mother distressed with grief!

Imagining you to be dashed down by the extremity of Garuḍa's beak, will your mother not indeed become pained by your ill-luck (*Duḥkha*) ? (28)

Queen—(*Tearfully*) Blessed indeed is that mother who will see the face of her dear child with his body uninjured even when fallen in the mouth of Garuḍa!

Śaṅkhacūḍa— —Mother, this is definitely true—(only) if the prince will recover his health.

Hero—(*Gesticulating pain*) Alas! Alas! Not realised (felt) all this time due to the deference (*ākṣēpāt*) to the desire (*rasa*) of securing the benefit of others the mortal agonies (or agonies piercing the vitals) have now begun to torment me. (*Gesticulates a condition of death*).

Jīmūtakētu— —(*In confusion*) Alas! child, why are you doing so?

Queen— —Alas! why indeed does he say so? Protect us, save us! This my son really dies!

Heroine—(Dear) husband, leaving me it is not fit for you to go!

Hero— —(*Desiring to fold his hands*) Śaṅkhacūḍa, bring both of my hands together.

Śaṅkhacūḍa— —(*So doing, in tears*) Alas! The world loses its protector (*nātha*).

Hero—(*With slightly closed eyes—seeing his parents*) Father, Mother, this is my last (*paścīma*) salutation. Since—

गात्राण्यमूनि न वहन्ति विचेतनानि
 श्रोत्रं स्फुटाक्षरपदां न गिरं शृणोति ।
 कष्टं निमीलितमिदं सहसैव चक्षु—

ह्रीं तात यान्ति विवशस्य ममासवोऽमी ॥ २९ ॥

अथवा किमनेन प्रलपितेन । [' संरक्षता पन्नगमद्य पुण्यम् ' (४०२६)
 इत्यादि पठित्वा पतति]

देवी—हा पुत्र हा वत्स हा गुरुजनवत्सल क गतोसि देहि मे प्रतिवचनम् ।
 हा लोचनानन्द जीमूतवाहन कथं पुनस्ते दर्शनम् । [हा पुत्त हा वच्छ हा
 गुरुजनवच्छल कहिं गदोसि । देहि मे पडिवअणं । हा लोअणाणन्द
 जीमूदवाहण कहं पुणो दे दंसणं ।]

जीमूतकेतुः—हा पुत्र जीमूतवाहन हा निखिलजनवत्सल हा सर्वगुणनिधे
 कासि देहि मे प्रतिवचनम् । (हस्तावुत्क्षिप्य) कष्टं भोः कष्टम्

निराधारं धैर्यं कमिव शरणं यातु विनयः

क्षमः क्षान्ति वोढुं क इह विरता दानपरता ।

हृतं सत्यं सत्यं व्रजतु करुणा काद्य रूपणा

जगज्जातं शून्यं त्वयि तनय लोकान्तरगते ॥ ३० ॥

नायिका—हा आर्यपुत्र कथं मां परित्यज्य गतोऽसि । अतिनिर्धृणे वज्र-
 कठिनदेहे मलयवति प्राणनाथं विना कथमद्यपि जीविसि । [हा अज्जउत्त
 कहं मं परिच्चइअ गदोसि । अदिणिग्घिव्वं वज्ज कठिण देहे मलअवदि
 पाणनाधं विणा कधं अज्जवि जीवसि ।]

शङ्खचूडः—हा निष्कारण परोपकारव्रत प्राणेभ्योऽपि बलभतरं जनं परि-
 त्यज्य गम्यते । तदवश्यमेवान्वेति त्वां शङ्खचूडः ।

गरुडः—(सोद्वेगम्) कष्टमुपरतोऽयं महात्मा । तत् किमिदानीं करोमि ।

देवीः—(सास्त्रमूर्ध्वमवलोक्य) भगवन्तो लोकपालाः कथमप्यमृतेन सिक्त्वा
 पुत्रकं मे जीवयत । [भअवन्तो लोअपाला कहं पि आमिदेण सिच्चिअ
 पुत्रअं मे जीवावेह ।]

गरुडः—(सहर्षमात्मगतम्) अये अमृतसंकीर्तनात्साधु स्मृतम् । मन्थे
 प्रमृष्टमयशः । तथावत् त्रिदशपतिमभ्यर्च्य तद्विसृष्टेनामृतवर्षेण न केवलं
 जीमूतवाहनमेतानपि पूर्वभक्षितानस्थिशेषानुरगपतीन् प्रत्युज्जीवयामि । अयं
 प्रार्थितो यदि न ददात्यसौ तदाहं ।

These limbs here do not move in their lifelessness (*vicēṭana*)! The ear does not hear speech (even) with every word and syllable (however) distinct! Alas! this eye all of a sudden closes! Ah—father, this life (or vital breaths) of mine is going in my unconsciousness (*vivaśa*)! (29)

Or what is the use of all this talk! [Falls reciting—"While protecting a serpent...." etc. (IV. 26)].

Queen—Ah son! Alas (my) child! Alas, you kind to your parents! Where have you gone! Give me a reply! Alas!, the joy of my eyes! Oh, Jīmūtavāhana, how can I see you again?

Jīmūtakētu—Alas—son, Jīmūtavāhana, you kind to the entire humanity (*jana*)! Ah, the treasurehouse of all (good) qualities! Where are you? Give me a reply? (*Raising his hands*) Alas! Oh!! Alas!!!—

Courage is (today) without a place of support. To whom shall humility resort? Who is able now to bear patience! Here (today) benevolence is ended! Truth is destroyed! Truly where shall compassion rendered miserable (*Kṛpaṇa*—or pitiable, helpless) go? The entire world is a void (*śūnya*), Oh, son, with you gone to the other world! (30)

Heroine—Ah, (dear) husband! How have you gone having deserted me! Oh, hard-hearted Malayavati, with your body hard as adamant—how are you yet today alive without the lord of (your) life?

Saṅkhacūḍa—Alas!—you devoted to disinterested benevolence, you are going leaving behind people dearer (to you) than (your) own life! Then most surely (or inevitably) Saṅkhacūḍa follows you!

Garuḍa—(*In distress*) Alas—this high-souled person is dead! Then what shall I do now?

Queen—(*In tears, looking upwards*) Oh, venerable protectors of the worlds! Somehow revive my dear son after sprinkling him with nectar (*amṛta*—the fluid giving immortality)!

Garuḍa—(*In joy, to himself*) Oh, with the utterance of (the word) 'Amṛta' I am well reminded! I think my ill-fame is (now) wiped out! Just now then having prayed to the lord of the thirty (gods i.e. Indra) with the help of a shower of the nectar sent by him not only will I again resuscitate Jīmūtavāhana, but even all these lordly serpents (here) who were formerly eaten by me and who now remain in bones (only)! If after requesting he shall not give (the nectar), then I—

पक्षोक्षिताम्बुनाथः पटुतरपतनप्रेर्यमाणैः समीरै-
 नैर्वाग्निः प्लोषमूर्च्छाविधुरविनिपतत्मानलद्वादशार्कः ।
 चञ्च्वा संचूर्ण्य शक्राशनिधनदगदाप्रेतलोकेशदण्डा-
 नाजौ निर्जित्य देवान् क्षणममृतमयीं वृष्टिमभ्युत्सृजामि ॥ ३१ ॥

तदयं गतोऽग्निम् ।

(इति साटोपं परिक्रम्य निष्क्रान्तः)

जीमूतकेतुः—वत्स शङ्खचूड किमद्यापि प्रतीक्ष्यते । समाहृत्य दारुणि चितां
 विरचय पुत्रस्य मे । येन वयमप्यनेनैव सह गच्छामः ।

देवी—पुत्र लघु सज्जय । दुःखं खल्वत्माभेर्विना भ्राता ते तिष्ठति [पुत्र
 सङ्खचूडं लघु सज्जेहि । दुःखं खु अहोहि विणा भाउणो दे चिछदि ।]

शङ्खचूडः—(सासम्) यदाशपयन्ति गुरवः । नन्वग्रग एवाहं युष्माकम् ।
 (उत्थाय चितारचनां कृत्वा) तात अम्ब सज्जीकृतेयं यं चिता ।

जीमूतकेतुः—कष्टं भोः कष्टम् ।

उष्णीषः स्फुट एषं मूर्धनि विभात्यूर्णेयमन्तर्ध्रुवो-
 श्रश्रुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
 चक्राङ्कौ च करो तथापि हि कथं हा वत्स मे दुष्कृतै-
 स्त्वं विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यसि ॥ ३२ ॥

देवि किमिव रुद्यते । तदुत्तिष्ठ चितामारोहामः ।

(सर्वे उत्तिष्ठन्ति)

नायिका—(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भगवति गौरि त्वयाशप्तं विद्याधर-
 चक्रवर्ती भर्ता ते भविष्यतीति । तत् कथं मम मन्दभाग्यायाः त्वमलीकवचना
 संवृत्ता । [भवति गौरि तु ए आणत्तं विज्जाहरचक्रवर्ती भर्ता दे भवि-
 स्सदिति । ता कहं मम मन्दभग्गाए तुमं अलीअवअणा संवृत्ता ।]

(ततः प्रविशति ससंभ्रमा गौरी)

गौरी—महाराज जीमूतकेतो न खलु साहसमनुष्ठातव्यम् ।

जीमूतकेतुः—अये कथममोघदर्शना भगवती गौरी ।

Shall toss up the sea by my wings with winds urged on by fiercer flappings (of my wings), (or making) with the twelve suns along with fire fall down headlong miserably into a swoon (*mūrcchā*) by their burning (*ploṣa*) with the flames of my eyes, by my beak grinding completely (to dust) the thunderbolt (*aśani*) of Indra, the mace of Kubera (*dhanada*) and the sceptre (*danda*) (or rod of authority) of Yama (lit. of the lord of the world of the Dead; Variant—the noose of lord of waters i.e. Varuṇa), having in a battle conquered (all) gods (I) shall pour down for a moment a shower of nectar! (31)

Then here I have gone. (*Thus turning about in a majestic manner—sātopam, exit*).

Jimūtakētu— —Child Śaṅkhacūḍa, why are you even yet waiting? Having collected fire-wood arrange a pyre for my son—so that we too shall go with him himself!

Queen—Son, get ready quickly! With difficulty (only) your brother would live without us!

Śaṅkhacūḍa— (*Tearfully*) What the elders command! Shall I not be truly (*ēva*) your leader in this matter?

(*Rising—Arranging the pyre*), Mother, father, here this pyre is made ready.

Jimūtakētu— —Alas, sir, alas!—

This characteristic mark of hair (*ūṣṇīṣa*) is clearly shining on his head; (here is) this hair (*ūrṇā*) between the two eye-brows; the eye resembles a red lotus; his broad chest competes with (that of) the lion; and his hands (have) the marks of the disc. Even then how surely, alas! oh child, by my evil actions you have ceased (to be, *viśram*) without obtaining the status (*padavī*) of the sovereign of the Vidyādhara. (32)

Queen, why are you weeping I should like to know (*kimiva*)! Therefore arise, we shall ascend the pyre.

(*All get up*)

Heroine— (*With folded hands, seeing upwards*) Venerable Gaurī, you have informed (or said)—“A sovereign of the Vidyādhara your husband will be.” Then how in my ill-fated case, you have uttered an inexactitude (*alīka*)?

(*Then enter Gaurī in hurry*)

Gaurī—King Jimūtakētu, you must not indeed undertake this violent act (*sāhasa*)!

Jimūtakētu—Oh, how? It is Gaurī, of unfailing (*amogha—darśana*) presence!

गौरी—(मलयवतीमुद्दिश्य) वत्से कथमहमलीकवादिनी भवेयम् ।

(नायकमुपसृत्य कमण्डलूदकेनाभिषिष्य)

निजेन जीवितेनापि जगतामुपकारिणः

परितुष्टास्मि ते वत्स जीव जीमूतवाहन ॥ ३३ ॥

(नायक उत्तिष्ठति ।)

जीमूतकेतुः—(सहर्षम्) देवि दिष्टया वर्धसे । प्रत्युज्जीवितो वत्सः ।

देवी—भगवत्या गौर्याः प्रसादेन । [भगवदीए गौरीए प्रसादेण ।]

(उभौ गौर्याः पादयोः पतित्वा नायकमालिङ्गतः)

नायिका—(सहर्षम्) दिष्टया प्रत्युज्जीवित आर्यपुत्रः [दिष्टिआ पञ्चुजीविदो अज्जउत्तो ।] (गौर्याः पादयोः पतति)

नायकः—(गौरीं दृष्ट्वा बद्धाञ्जलिः) अये कथममेघदर्शना भगवती ।

अभिलषिताधिक्रवरदे प्रणिपतितजनार्तिहारिणि शरण्ये ।

चरणौ नमाम्यहं ते विद्याधरवन्दिते गौरि ॥ ३४ ॥

(इति गौर्याः पादयोः पतति । सर्वे ऊर्ध्वं पश्यन्ति)

जीमूतकेतुः—अये कथमनभ्रा वृष्टि । भगवति किमेतत् ।

गौरी—राजन् जीमूतवाहनं प्रत्युज्जीवयितुमेतांश्चास्थिशेषानुरगपतीन् समुपजातपश्चात्तापेन पक्षिपतिना गरुडेन देवलोकादियममृतवृष्टिः पातिता । (अङ्गुल्या निर्दिश्य) किं न पश्यति भवान् ।

संप्राप्ताखण्डदेहाः स्फुटमणिकिरणैर्भासुरैरुत्तमाङ्गै-

र्जिह्वाकोटिद्वयेन क्षितिममृतरसास्वादलोभाल्लिहन्तः ।

सप्रत्याबद्धवेगा मलयगिरिसरिद्वारिपूरा इवैते

वक्रैः प्रस्थानमार्गैर्विषधरपतयस्तोयराशिं विशन्ति ॥ ३५ ॥

(नायकमुद्दिश्य) वत्स जीमूतवाहन न त्वं केवलं जीवितदानमात्रस्यैव योग्यस्तदयमपरस्ते प्रसादः ।

Gaurī—(*Addressing Malayavatī*) Child Malayavatī! How can I utter a falsehood?

(*Approaching the Hero and sprinkling over with water from her water-pot*).

With you obliging the worlds even by your own life
I am pleased! Oh child, Jīmūtavāhana, become alive
(or live)! (33)

(*Hero gets up*)

Jīmūtakētu— (*Joyfully*) Queen, I congratulate you.
(Our) child is again revived.

Queen— (*Yes*) through the favour of venerable Gaurī.

(*Both fall at the feet of Gaurī and embrace the Hero*).

Heroine— (*Joyously*) Happily my husband is brought
back to life! (*Falls at the feet of Gaurī*).

Hero— (*Seeing Gaurī, folds his hands*) Oh, how the
venerable (Goddess) of unfailing presence!—

Oh you, giver of boons in excess of desires, the
remover of the distress of people who have saluted, the
place of refuge (Śaraṇya) I bow to your feet, Oh Gaurī,
saluted to by the Vidyādhara. (34)

(*With these words he falls at the feet of Gaurī; all look upwards*).

Jīmūtakētu— Oh, how a shower without clouds? Vene-
rable (Goddess)! What is this?

Gaurī— King, to resuscitate Jīmūtavāhana and the lordly
serpents reduced to remnants of bones this shower of nectar
was made to fall from the divine world (or world of Gods)
by the repenting Garuḍa, the King of birds. (*Pointing out
by the finger*)—What don't you see?—

Having well obtained full embodiment, licking the
earth through the desire (lobha) for tasting the nectar
by the two extremities of their (dual) tongue and with
their heads (lit. best limbs—uttamāṅga) shining by
the rays of their distinctly visible (sphuṭa) jewels,
these lordly snakes (viśadharapati), now quickening
their speeds and resembling the streams (pura) of
water of the rivers from Malaya mountain, enter the
sea by serpentine (vakra) ways of exit. (35)

(*Addressing the Hero*) Child Jīmūtavāhana, you are fit not
merely for a gift of (your) life; therefore here is another
favour to you—

हंसांसाहतहेमपङ्कजरजःसंपर्कपङ्कोक्षितै-
 रल्पन्नैर्मम मानसादुपनतैस्तोयैर्महापावनैः ।
 स्वेच्छानिर्मितरत्नकुम्भनिहितैरेषाऽभिपिच्य स्वयं
 त्वां विद्याधरचक्रवर्तिनमहं प्रीत्या करोमि क्षणात् ॥ ३६ ॥

अपि च ।

अग्रेसरीभवतु काञ्चनचक्रमते-
 देप द्विपश्च धवलो दशनैश्चतुर्भिः ।
 श्यामो हरिर्मलयवत्यपि चेत्यमूनि
 रत्नानि ते समवलोक्य चक्रवर्तिन् ॥ ३७ ॥

अपि च । एते शारदशशाङ्कधवलबालव्यजनहस्ता मणिमरीचिरचितेन्द्रचाप-
 भक्तयो भक्तिनमितपूर्वकायाः प्रणमन्ति त्वां मतङ्गादयो विद्याधरपतयः ।
 तदुच्यतां किं ते भूयः प्रियमुपकरोमि ।

नायकः—अतःपरमपि प्रियमस्ति ।

त्रातोऽयं शङ्खचूडः पतगपतिभयाद्वैनतेयो विनीत-
 स्तेन प्राग्भक्षिता ये विषधरपतयो जीवितास्तेऽपि सर्वे ।
 मत्प्राणाप्त्या च मुक्ता न गुरुभिरसवश्चक्रवर्तित्वमाप्तं
 साक्षात् त्वं देवि दृष्टा प्रियमपरमतः किं पुनः प्रार्थ्यते यत् ॥ ३८ ॥

तथापीदमस्तु ।

(भरतवाक्यम्)

वृष्टिं हृष्टशिखण्डिताण्डवकृतो मुञ्चन्तु काले घनाः
 कुर्वन्तः प्रतिरूढसंततहरिच्छस्योत्तरीयां क्षितिम् ।
 चिन्वानाः सुकृतानि वीतविषदो निर्मत्सरैर्मानसै-
 र्मोदन्तां सततं च बान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥ ३९ ॥

(इति निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः ।

इति नागानन्दं नाम नाटकं समाप्तम् ।

Anointing you myself by these very purifying waters produced from my mind (Mānasa lake) and brought here cleaned of (ukṣita) the mud arising from the contact with (samparka) the pollen (rajas) of golden (hema) lotuses (paṅkaja) struck (āhata) by the shoulders (aṁsa) of swans, and placed in jewelled jars produced by my will, this in a moment and with delight, this I make you the Sovereign of Vidādharas. (36)

And again—

Let this excellent golden wheel go ahead in front, here this white elephant with four tusks (daśana), a black horse and Malayavatī to boot (api)—all these excellent things (or jewels) are for you. See, oh sovereign! (37)

And again here these Lords of Vidyādharas beginning with Mataṅga—having in their hands Chowries (lit. fans) made of hair (bāla) white like the autumnal moon (śārada śaśāṅka)—forming a decoration (bhakti) of a rainbow (indracāpa) by the rays of jewels—and bending the upper part of the body (purva-kāya) in devotion—are bowing to you. Therefore say with what further welcome (priya) things shall I oblige you.

Hero—Can there be anything more welcome than this—

(Here) this Śaṅkhacūḍa has been saved from the danger of the King of birds (pataga); Vainatēya (Garuḍa) has become humble (or brought to the right path); those lordly serpents formerly devoured by him, all those too have become alive; by the obtainment of my life their lives were not given up by my parents; sovereignty has been secured; oh Goddess, you are seen in person; what thing more agreeable than all this can be prayed for again? (38)

But even then let there be this—

(The last verse, benediction).

Let clouds send forth showers when delighted peacocks would enjoy a wild dance, and make the earth clad (uttariya) with the produce growing and always green; and piling religious merit and freed from calamities let the subjects (or people) with unenvious minds always rejoice, greatly delighted by the company (goṣṭhī) of relations and friends. (39)

(Saying so exuent omnes)

HERE ENDS THE FIFTH ACT.

(And)

HERE ENDS THE NATAKA (OR DRAMA) CALLED NAGANANDA.

श्री ह र्ष कृ त म्

ना गा न न्द म्

CRITICAL NOTES

NĀGĀNANDA

NOTES

ACT I

Sanskrit dramatists usually begin their works with a Nāṇḁ or a benedictory verse. The Nāṇḁ is the concluding prayer in what is called the Pūrva-rāṅga *i.e.* the prologue or the commencement of a drama.

Cf. दशरूपः यच्चाव्यवस्तुनः पूर्वं रंगविघ्नोपशान्तये ।

कुशीलवाः प्रकुर्वन्ति पूर्वरंगः स उच्यते ॥

Or the साहित्यदर्पण-पूर्वरंगं विधायैव सूत्रधारो निवर्तते ।

Bharata says in his Nāṭyaśāstra :

यस्माद्रंगप्रयोगोऽयं पूर्वमेव प्रयोज्यते ।

तस्मादयं पूर्वरंगो विज्ञेयोऽत्र द्विजोत्तमैः ॥ V. 7

This was performed for pleasing the deity presiding over the stage. In practice it is not very clear if all the ingredients of the Pūrva-rāṅga as given by Bharata were adhered to; but only the Nāṇḁ seems to have been in common practice. The Sahitya-darpana clearly says तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ (VI) Some dramatists merely begin with a remark नान्द्यन्ते ततः प्रविशति सूत्रधारः ॥ Even Bāṇa knew of this as he has remarked—सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः । सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ Bharata describes the Nāṇḁ thus :

आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रवर्तते ॥ V. 24

देवद्विजन्तृपादीनां तस्मान् नान्दीति संज्ञिता ॥ V. 25

सूत्रधारः पठेन्नादीं मध्यमं स्वरमाश्रितः ॥ V. 106

ततः पदैर्द्वादशभिः अष्टमिर्वाप्यलङ्कृताम् ॥ V. 107

It will have been clear from the above that the Nāndī is a benedictory verse or verses recited as a sort of prologue at the beginning of a drama. It is so termed as it causes joy to Gods. It may eulogise gods, Brahmins or kings and may contain a sort of blessing.

Nāndī is also the beating of 12 drums at a time, (एकदा द्वादशमुदङ्गघोषः नान्दी) । 2. According to Bharata the Sūtradhāra recites the Nāndī and then he leaves the stage. His place is later taken by an actor like him *viz.* the Sthāpaka (स्थापक) who leads the prologue later. But in most of the Sanskrit dramas the prologue is carried on by the Sūtradhāra himself. It may be marked that before the Nāndī no directions are given. This is probably due to the supposition that nothing should come before a *maṅgala*.

In this drama the first two verses form the Nāndī. Bharata has laid down that the length may be “*Dvādaśapada*” or “*Aṣṭapada*” the word ‘*Pada*’ is not very clear. It may mean (1) a word, (2) a line, or (3) half a line. The rule is not necessarily observed in letter, though it is usually followed in spirit. Here ‘*Pada*’ may be taken to mean a line. Cf. श्लोकपादं पदं केचित् सुसिद्धन्तमथापरे । परे वान्तरवाक्यं च पदमाहुर्विशारदाः ॥ The Priyadarśikā has two verses while the Ratnāvalī has four (two verses are considered spurious also by a few there.)

The Nāndī must also be suggestive of the plot of the play.

आशीर्नमस्करियारूपः श्लोकः काव्यार्थसूचकः ॥

The Nāndī may have various forms:—

नमस्कृतिर्माङ्गलिकी आशीः पत्रावली तथा ।

नान्दी चतुर्थी निर्दिष्टा नाटकादिषु धीमता ॥

The Nāndī may be supposed to be the technical *maṅgala* also. The *Maṅgala* ought to be there at the beginning of every Kāvya. The Mahābhāṣya says:

मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रयन्ते वीरपुरुष-
काव्यायुष्मत्पुरुषकाणि च भवन्त्यध्येतारश्च प्रवक्तारो भवन्ति ॥

I. 1. ध्यानव्याजम् उपेत्य कां चिन्तयसि ? चक्षुः उन्मील्य अनङ्गशरातुरं
इमं जनं क्षणं पश्य, त्राताऽपि नो रक्षसि, मिथ्या कारुणिकः अमि, कुतः त्वत्त।
अन्यः निर्घृणतरः पुमान् इति मारवद्भूमिः सेष्यं अभिहितः बोधो जिनः वः पातु :

ध्यानव्याजम् under the pretext of meditation. The idea is that Buddha was not actually meditating, but was only pretending to meditate. ध्यान meditation, mental representation of the personal attributes usually of a deity (here it may also mean of that woman). This is the 7th अवस्था of Yoga. उपेत्य having attained, Ind. P.P. of उप + इ. The idea is that Jina (= Buddha) was meditating upon some woman, beloved of him, and not on the highest. Buddha had closed his eyes for this meditation. क्षणं for even a moment. The *Māravadhūs* say that had he looked upon them for even a moment, they were sure, he would never again close his eyes for contemplation on anything else. Though the *Bhagavadgītā* declares that Dhyāna is higher than Jñāna (ज्ञानात् ध्यानं विशिष्यते) still a jñāna of their looks was better for Buddha ! The *Māravadhūs*, says Shivarāma, ask Buddha according to the rule of the *Gaṇikās viz.* “ निरपेक्षं वशीकुर्याद् धृष्टं आक्रम्य लोभनैः ”. Shivarāma says they were saying that they were curious to know only, and did not want a statement of it from him. They only wanted to urge the maxim that a nearer one should be more acceptable than a distant one (दूरस्थायाः सन्निहिता ग्राह्या). उन्मील्य Having opened. They want him not to turn away his eyes from them, but as they were standing in front of him a mere opening of his eyes was enough for them. चक्षुः The eye or eyes. Shivarāma defends the singular by saying—एकस्य अपि अक्षिकोणस्य विषयत्वे कृतार्थता भवेत्, किं पुनः द्वयोः ? They were satisfied by his looking with one eye (even though through a corner!) How much more would they be pleased if he looked at them full and square ! They may be looked at by him

even only once, as they did not want to tire his eyes by a constant gaze on them. अनङ्गस्य शरैः आतुरम्. अनङ्ग the bodiless cupid. The Kumārasambhava relates in the 3rd canto how Cupid was rendered bodiless by Śiva. क्रोधं प्रभो संहरसंहरेति यावद्विरः खे मरुतां चरन्ति । तावत्स वह्निर्भ-
वनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ III. 72. This Madana is known as *Kāma* even from the days of the *Rgveda*—In X. 129, 4 we are told : कामस्तदग्रे समवर्तताधि मनसो रेतः—
प्रथमं यदासीत् । सतो बन्धुमसती निरविन्दन् हृदि प्रतीष्या कवयो मनीषा ॥ The *Atharvaveda* devotes one whole Sūkta (XI. 2) for enlogising *Kāma*. The *Atharvaveda* lays down an equation between *Kāma* and *Agni*. *Taittirya Brāhmaṇa* says that he was born as a son to Dharma from *Śraddhā*. The *Harivaṃsa* says that he was born to Laxmī. He has *Rati* as his consort. He is the King of the *Apsarases*. His bow is made of sugarcane and its string is made by a row of bees. His five arrows are made up of flowers. His vehicle is a parrot and he bears the *Makara* sign on his standard. He is variously known as *Dīpaka*, *Darpaka*, *Mara*, *Mājin*, *Madhudīpa*, *Rūpāstra*, *Samsāraguru*, *Kusumāyudha*, *Puṣpadhanus* etc. He is supposed to have been burnt in the *Āṅga* country. The word is dissolved as नास्ति अङ्गम् अस्य असौ अनङ्गः or नास्ति अङ्गं ज्ञानं अस्मात्. अनङ्ग is described as कुसुमायुध, पुष्पबाण or पद्मबाण. His five arrows are—अरविन्दं अशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्च एते पद्मबाणस्य सायकाः ॥ or उन्मादनः तापनः च शोषणः स्तम्भनः तथा । संमोहनः च कामस्य पञ्च बाणाः । प्रकीर्तिताः । (Cf. Amara—कंदर्पो दर्पकोऽनङ्गः कामः पद्मदारः स्पर्ः ।). इमं जनं This person. Here it means 'us' (as several Māravadhus are mentioned). ज्ञाता a protector. नो not (न + उ). मिथ्या falsely. कारुणिक (करुण + इक्). Kind. स्याद् दयालुः कारुणिकः - अमर. मिथ्याकारुणिक is also taken as a सुसुप्ता समासः . You are known as a protector; but you are not protecting us; hence you are falsely known to be compassionate. निर्घृणतरः comparative of निर्घृण (unkind). नास्ति घृणा दया यस्य असौ निर्घृणः । (कारुण्यं करुणा घृणा । कृपा दयानुकम्पा स्यात् -अमर). अतिशयेन निर्घृणः निर्घृणतरः (अतिशायने तरप् प्रत्ययः). Therefore there is nobody in the world who is more unkind than yourself. The variant

सः कः अन्यः पुमान् means—who is that other person who is more unkind than you? मारवधूभिः by the nymphs of *Māra*. These are the *Apsarases*.

Māra is genrally regarded as a personification of death. Mention is made of five, four, three *Māras* or one *Māra*. In the *Nidānakathā* of the *Jātaka* commentary and the *Buddhavaṃśa* commentary we are told of the temptation of Buddha by *Māra* under the Bodhi tree immediately before enlightenment. *Māra* summoned all his forces and advanced against Buddha. His followers assumed various fearsome shapes and were armed with dreadful weapons.

Māra's army is tenfold. *Buddha* faced it with *Pārami* the *Māra* legend has its origin in the *Padhāna Sutta*. *Māras* ten divisions are:—Lust; Hunger and Thirst; Craving; Sloth and indolence; Cowardice; Doubt; hypocrisy and Stupidity; Gains, Fame; Honour and Glory; Lauding of oneself and the Contemning of others.

जिनः Buddha. सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः। समन्तभद्रो भगवान्मारजिह्वोकजित् जिनः॥ षड्भिज्ञो दशबलोऽद्वयवादी विनायकः। मुनीन्द्रः श्रोत्रनः शास्ता मुनिः शाक्यमुनिस्तु यः—अमर. बोधौ at the time of enlightenment: under the Bodhi (अश्वत्थ) tree. अभिहितः thus addressed (अभि + धा P. P. P.). VL, बुद्धो जिनः is tautologous since both are epithets of Gautama. बोधि is explained by Śivarāma as विशुद्धबुद्धिसंतानो बोधिरित्यभिधीयते. वः refers to the audience or सामाजिकs. पातु may protect. The metre is शार्दूलविक्रीडित.

I. २. चापं आकृष्य कामेन, हतपटुपटहावल्गिभिः मारवीरैः, भ्रूभङ्गोत्कम्प-जृम्भास्मितलीलतवता दिव्यनारीजनेन, प्रहोत्तमाङ्गैः सिद्धैः, पुलकितवपुषा वासवेन, बोधेः अवाप्तौ ध्यायन् अवलितः इति विस्मयात् दृष्टः मुनीन्द्रः वः पातु ।

Buddha did not succumb to the temptation. All were surprised at this feat of Buddha. Kāma, the *Māra* warriors, the celestial ladies, the Siddhas, God Indra, all were ready to make Buddha lose his austerities. Kāma was ready with his bow; the

warriors of Māra were loudly vaunting the imminent success, the group of celestial ladies were there according to their usual practice. Even God Indra was there to see his victory etc. But Buddha remained unmoved. चापं आकृष्य कामेन (connect with दृष्टः) who was seen by Kāma with his bow drawn. It is not clear if Kāma had already discharged his arrow. This construction does not keep balance with the rest of the adjectives. One would have liked-आकृष्टचापेन कामेन. Kāma was surprised that his arrow could ever be fruitless! Hence विस्मयात् दृष्टः । Śivarāma says-आकृष्य शरसंधानपूर्वकं प्रयोक्तुमध्यवसाये पुनः वैफल्यं निश्चित्य मानित्वेन नियन्तुं अपि असमर्थेन—etc. हताः पटवः पटहाः यैः तथाभूताः आवृण्वन्ति तैः हताः struck, beaten. पटवः resounding, loudly sounding पटहाः Drums, आवृण्वन्ति dance or move. The warriors of Māra had already begun to dance and had beaten the loud sounding drums; मारवैरैः by warriors or heroes of Māra. Here the use of Māra and Kāma suggests a synthesis of the Brahmanic and Budhistic mythology. Māraviras are ten chief sins. भ्रूमङ्गः च उत्कम्पः च जृम्भा च स्मितं च ललितं च, भ्रूमङ्गो....ललितैः चलितौ दृशौ यस्य तेन (नारीजनं). भ्रूमङ्गः (भ्रुवोः मङ्गः) knitting of the eye-brows, frowning. Cf. मेघदूत—सभ्रूमङ्गं मुखमिव 24. उत्कम्पः Trembling, shaking. जृम्भा yawning (Mar. जाम्भई). Śivarāma remarks that all these words indicate and hence include—(केशविच्छेदनबाहुमूलदर्शननीवीविस्त्रसनादीनाम् उपलक्षणं च एतत्) the loosening of the hair, showing the shoulders, and untying the folds of the garments etc. स्मितं smiling. ललितं gracefulness of gait or any amorous gesture. सुकुमाराङ्गविन्यासो-मसृणो ललितं भवेत् (दशरूपक II) or सुकुमार-तया अङ्गानां विन्यासो ललितं भवेत् or वाग्विषययोर्मधुरता तद्वच्छृङ्गारचोष्टितम् । ललितम् । (सा. द. III) or हस्तपादाङ्गविन्यासभ्रूनेत्रौष्ठप्रयोजितम् । सुकुमार-विधानेन ललितं तन्निगद्यते ॥ (भरत 14, 22) चलितदृशा where eyes were tremulous or mobile by the भ्रूमङ्ग etc. The reading ललितव्रता would mean: who were engaged devotedly in भ्रूमङ्ग etc. नारीजन bevy of damsels or group of women. दिव्यः (दिवि भवः) celestial. सिद्धैः by Siddhas, or sages. सिद्ध is one who possesses the eight siddhis (अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वाशित्वं च तथा कामावसायिता ॥). प्रहं (Bent) उत्तमाङ्गं येषां तैः whose head was bent

down. पुलकितं वपुः यस्य तेन whose body had horripilation. (पुलकित-पुलकाः सञ्जाताः अस्य, तदस्य सञ्जातं, “ तारकादित्वात् इतच् ” प्रत्ययः ; पुलकाः रोमाश्चाः ।). वासवेन By Indra. ‘ वासवो वृत्रहा वृषा ’-अमर. Indra had his hair standing on end due to his surprise at Buddha's continued meditation, in spite of the Māravadhū's temptations. बोधेः (बोधौ would be a better reading as it would mean under the Bodhi tree) for knowledge. अवाप्तौ for the acquisition of ; this locative indicates the object that is sought. (निमित्तार्थः) : For ex. चर्मणि द्वीपिनं हन्ति दन्तयोर्हन्ति कुञ्जरम् । केशेषु चमरीं हन्ति सीम्नि पुष्कलको हतः ॥ अवाप्तौ at the time of acquisition. This meaning is also possible. The reading ध्यायन् यो योगपीठाय अचलित- can be translated as-“ who while contemplating was unmoved from his yoga posture or yoga seat)”. योग is the अष्टांग योग of पतञ्जलि, out of which Dhyāna is the 7th:—

यमो नियमश्वासनं च प्राणायामस्ततः परं ।

प्रत्याहारो धारणा च ध्यानं सार्धं समाधिना ।

अष्टांगान्याहुरेतानि योगिनां योगसिद्धये ॥

अचलित not moved. For emphasis one would have liked an uncompounded negative form like न चलित. मुनीन्द्र Buddha.' See quotation under 'Jina' given above. The word is apt here as it also primarily indicates an excellent Muni and here Buddha has withstood the onslaught of the Māravadhūs. The verse describes the various feelings of the onlookers. A similar idea is found in Veni-samhāra (I. 3) :

दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चसुरीभिः

शान्तान्तस्तत्त्वसारैः सकलमृषिभिर्विष्णुना सस्मितेन ।

आकृष्यात्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्देव्यवीरैः

सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥

This is उल्लेख explained as—

क्वचित् भेदात् प्रहीतृणां विषयाणां तथा क्वचित् ।

एकस्यानेकधोल्लेखः यः स उल्लेख उच्यते ॥ X. 37 (S. D.)

These first two verses constitute the Nāndī of the play. Taking the Nāndī to be 'Kāvyaārtha-sūcaka' we find that, the words त्रातापि नो रक्षसि have reference to V. 20 for Jīmūtavāhana's not caring for his parents. The words अचलित etc. suggest that the resolution of the hero is final and he did it, in the true Bodhi-Sattva fashion! Munindra connotes Jīmūtavāhana; Māravadhūs may be all the pleasures of married life (Cf. Verse IV. 24). Kāma may suggest Mitrāvasu and Māravīras. Divyanārī may refer to Gaurī or Mother of Śaṅkha-cūda, while Siddhas may have reference to Siddhas, Vidyādhara and others.

नाचन्ते सूत्रधारः This direction raises a significant question. According to the Nāṭyaśāstra of Bharata at the end of the Nāndī comes the sthāpaka स्थापक. But more intriguing than this is the question as to who recited the Nāndī. It seems it was the Sūtradhāra who did this in contravention of Bharata's rules. Probably because the Sūtradhāra was a Brahmin, who could utter a benediction, it must have been the Sūtradhāra who recited it. In that case the word Sūtradhāra should have been mentioned earlier; but it appears that for the sake of a *Maṅgala*-an auspicious beginning the word is not placed at the beginning. It deserves to be noted in connection with the Nāgānanda Nāndī that this is addressed to an apparently non-Brahmanic deity i.e. Buddha; but it must be presumed that here Buddha should be considered as already included in the Hindu Pantheon. Jayadēva has this in mind when in his Gīta-Govinda (1) he says as much—

निदसि यज्ञविधेरहह श्रुतिजातं सद्यद्बुद्ध दर्शितपशुघातं ।

केशव धृतबुद्धशरीर जय जगदीश हरे ॥

At the time of the Purāṇas he seems to have been accepted as an *avatāra*. So विष्णुपुराण III. 18, हरिवंश I. 41. भागवतपुराण I. 3. 34, पद्म उत्तरखंड 252, शिव, रुद्रसंहिता

युद्ध) IV. लिंग II. 71, अग्नि° XVI, नारद° 11. 79. The mention of Gauri, Garuḍa, Indra and other deities of the Hindu Mythology in this drama also gives a direct lie to the idea that Harṣa had any Buddhist leanings when writing this drama. It may be noted that the story of Jīmūtavāhana also occurs in the भविष्यपुराण-उत्तरपर्व (II. 15). Jīmūtavāhana is not mentioned as a Bodhisattva in Buddhist sources. Śivarāma mentions the story as from the Līṅga-purāṇa and hence we are inclined to treat it as a Hindu story and not a Buddhist story. Again it may be noted that the Nāndīs in the Ratnāvalī and the Priyadarśikā also contain references to Hindu deities. Buddha had been accepted as an *avatāra* in Buddhism in Kaniṣka's time i. e. in the 2nd cent. B.C. It seems Kālidāsa was familiar with the idea of the *avatāras* and it is therefore logical to hold that the *avatāra* idea, though old in the Upaniṣads and Purāṇas seems to have been utilised in former Kāvya from about the time of Aśvaghoṣa and Kālidāsa.

सूत्रधारः 'The thread-holder,' a stage manager. The principal actor who arranges the cast of the characters and instructs them and takes a prominent part in the *prastāvanā* or prelude.

नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम् ।
 रंगदेवतपूजाकृत् सूत्रधार इति स्मृतः ॥
 नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
 सूत्रं धारयतीत्यर्थं सूत्रधारो निगद्यते ॥
 आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
 रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥
 वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
 रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

He is probably a follower of the professional exhibitors of dolls. A question was raised by S. M. Paranjape whether he was a carpenter by caste (*Vide* his edition of the *Prasannarāghava*).

There are hardly any grounds for this supposition except the modern Marathi word "Sutāra" (सुतार) which Paranjpe thinks represents the original word सूत्रधार! He has to be an expert in all dramatic representation, must know the *tala* and *laya*, he must be skilled enough to change the parts of characters, a dancer himself and so on according to Bharata.

अलं अतिविस्तरेण enough of prolixity. अलं is used in the sense of वारण with the instrumental. विस्तर the various elements of the *Purvarāṅga* proper. Since now only the Nāṇḁ, the chief item, is performed, it may also well be proper to stop further elaboration and straightway begin. इन्द्रोत्सवे in the festivity or festival in honour of Indra. It seems at this time a big gathering of people joined together in the celebration. As it was customary to enact some dramas on such occasions poets mentioned these occasions in their dramas as the time and the place of such enactment. Even Bharata has mentioned them in his Nāṭyaśāstra. It appears that a sort of Bamboo pole was raised every year to bring about rain etc. Mallinātha on Raghu IV. 3 (on पुरुषूतध्वज) quotes from the भविष्योत्तरपुराण—एवं यः कुरुते यात्रां इन्द्रकेतोः युधिष्ठिर । पर्जन्यः कामवर्षां स्यात् तस्य राज्ये न संशयः ॥ चतुरस्रं ध्वजाकारं राजद्वारे प्रतिष्ठितम् । आहुः शक्रध्वजं नाम पौरलोक—सुखावहम् ॥ It used to be held for five days from the 8th of the bright half of Bhādrapada to the 12th. Nārāyaṇa in his commentary on Raghu gives a quotation from Varāhamihira where we learn that it was king Uparicara to whom the pole was given by Indra himself. (See Bṛhatsaṁhitā XLIII 1. 2. 3). It can also be read in the समराङ्गणसूत्रधार, a work of king Bhojadēva. श्रीहर्षदेवस्य see Introduction. देव a king; added as a title to the names of kings. पादौ पद्मे इव पादपद्मौ तौ उपजीवति who depended for livelihood on the lotus-like feet of Śrī Harṣa. अपूर्वस्य वस्तुनः या रचना तथा अलङ्कृतम्. वस्तु plot or subject-matter. It is also known as इतिवृत्तं. अपूर्व extraordinary, uncommon,

new. विद्याधरजातक. No Vidyādhara Jātaka as such is known or traceable so far. About 550 of such जातक stories are known. Each Jātaka is named from a principal character in the story. A Jātaka is a Buddhist story describing the life of Buddha in a previous birth and it illustrates a moral for the reader. It should therefore be surmised that in the Vidyādhara Jātaka Buddha was born as a Vidyādhara. It may be noted that Jīmūtavāhana is not a Vidyādhara, but a Siddha! Hence probably the reading विद्याधरचक्रवर्ति प्रतिबद्धं etc., which removes the difficulty about the Vidyādhara Jātaka. प्रतिबद्धं connected with, founded upon. नागानन्द-नागानां आनन्दः ते अधिकृत्य कृतं नाटकम् (according to अधिकृत्य कृते ग्रन्थे IV. 3. 87) a drama in which the subject is the joy of the Nāgas. (2) नागानां आनन्दः नागानन्दः This by प्रतिपाद्यप्रतिपादकभाव, becomes the name of the drama; it becomes an adjective. Thus नागानन्दं नाटकं. Then according to विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ (वामन) we get the name from that adjective.

According to Viṣvanātha the name of the drama must display the inner meaning in the drama—(नाम कार्यं नाटकस्य गर्भितार्थप्रकाशनम् ।)

नाटकं A variety of the रूपक. नाटक is thus described by Bharata :

प्रख्यातवस्तुविषयं प्रख्यातोदात्तनायकश्चैव ।

राजर्विवंशचरितं तथा च दिव्याश्रयोपेतम् ॥

नानाविभूतिसंयुक्तमृद्धिविलासादिभिर्गुणैश्चापि ।

अङ्कप्रवेशकाव्यं भवति हि तन्नाटकं नाम ॥

नृपतीनां यच्चरितं नानारसभावचेष्टितैर्बहुधा ।

सुखदुःखोत्पत्तिकृतं तज्ज्ञेयं नाटकं नाम ॥ (XX. 10-12)

श्रोत्रपरंपरया—By hearsay, by transmission from ear to ear. श्रोत्रयोः परंपरा तथा (lit. by a series of ears). प्रयोगतः in representation on the stage. सकलानां जनानां हृदयानि आह्लादयितुं शीलं अस्य. अनुग्रह favour. यथावत् properly

or exactly. For तत्तस्यैव राज्ञः.....नाटयितव्यम् compare विक्रमोर्वशीयम् : प्रणयिषु वा दाक्षिण्यात् अथवा सदस्तुपुरुषदुमानात् from which हर्ष might have got this suggestion. यावत् - used with the present tense gives the sense of immediate future. नेपथ्यरचना the arrangement of the नेपथ्य (tiring-room). (आकल्पवेशौ नेपथ्यं परिकर्म प्रसाधनम्-अमर) नेपथ्यः the place of the कुशीलव family (कुशीलवकुटुम्बस्य स्थली नेपथ्यं उच्यते). 2. It may also mean 'dress,' 'apparel' or 'costume'. रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते । निनः नेत्रस्य, नेः नेतुः वा पथ्यम् (नि + पथ्य). 3. Curtain. 4. The toilet (नेपथ्यं स्याज्जवनिका रङ्गभूमिप्रसाधनम्). यथाभिलाषितं as desired (by the spectators). आवर्जितानि attracted, won, secured. सामाजिक (समाजः प्रयोजनम् अस्य इति ठक्) A member of an audience or assembly, a spectator at an assembly or meeting. Cf. माळतीमाधव I तेन हि तत्प्रयोगा-देवात्रभवतः सामाजिकानुपास्यते ।

I. 3. श्रीहर्षः निपुणः कविः एषा परिषद् अपि गुणग्राहिणी, सिद्धराजचरितं च लोके हारि, वयं च नाट्ये दक्षाः, इह एकैकं वस्तु अपि वाञ्छितफलप्राप्तेः पदम्, किं पुनः मद्भाग्योपचयात् समुदितः गुणानाम् अयं सर्वः गणः ।

Here the reasons for the successful performance of the play are enumerated. Not only is the poet Śrī Harṣa a skilled dramatist, but additionally the spectators are also very appreciative; the subject matter *viz.* the life and doings of a Bodhisattva are very attractive; to add to this he says that the performers (actors and others) too are a very clever lot of people. When each one of these things can give the required result, then what more is necessary when all of them are present at this performance? निपुणः skilled; possessed of निपुणता or नैपुण्य-Poetic power or genius. The काव्यप्रकाश defines it as शक्तिर्निपुणता लोकशान्त्रिकाव्याद्यवेक्षणात् (I. 2). परिषद् Assembly, spectators, audience. गुणग्राहिणी Appreciator of merits. The necessity of a रसिक for काव्य and an interested प्रेक्षक for a drama cannot be strongly stressed. The Nāṭyaśāstra of Bharata describes a Prākṣaka thus:—

अत ऊर्ध्वं प्रवक्ष्यामि प्रेक्षकाणां तु लक्षणम् ॥ XXVII, 49.
 चारित्र्याभिजनोपेताः शान्तिवृत्तश्रुतान्विताः ।
 यशोधर्मरताश्चैव मध्यस्था वयसान्विताः ॥ ५० ॥
 षडङ्गनाट्यकुशलाः प्रबुद्धाः शुचयः समाः ।
 चतुरातोयकुशलाः नेपथ्यज्ञाः सुधार्मिकाः ॥ ५१ ॥
 देशभाषाविधानज्ञाः कलाशिल्पविचक्षणाः ।
 चतुराभिनयज्ञाश्च सूक्ष्मज्ञा रसभावयोः ॥ ५२ ॥
 शब्दछन्दोविधानज्ञाः नानाशास्त्रविचक्षणाः
 एवंविधास्तु कर्तव्याः प्रेक्षका नाट्यदर्शने ॥ ५३ ॥
 अव्यग्न्यैरिन्द्रियैः शुद्ध ऊहापोहविशारदः ।
 व्यक्तदोषोनुरागी च स नाट्ये प्रेक्षकः स्मृतः ॥ ५४ ॥
 यस्तुष्टौ तुष्टिमायाति शोके शोकमुपैति च ।
 दैन्ये दीनत्वमन्येति स नाट्ये प्रेक्षकः स्मृतः ॥ ५५ ॥ Etc.

This shows what high order of an audience was expected at these performances. The poet himself is a genius; but the spectators too are very appreciative. The compliment is always necessary. Even Kālidāsa has अभिहितोस्मि विद्वत्परिषदा (Mal. I) or प्रणयिषु वा दाक्षिण्यात् Etc. (विक्रमोर्वशीय I. 2.) or अभिरूपभूयिष्ठा परिषद् इयम् (शाकुंतल). Bhavabhūti too in his मालतीमाधव says विद्वज्जनपरिषदा or परिषद्भिर्दिष्टगुणं प्रबन्ध (I.). भट्टनारायण has मधुलिह्व इव मधुबिन्दून् विरलानपि भजत गुणलेशान् (I. 5.) in his वेणीसंहार. This shows how the poets flattered the audience.

बोधिसत्त्व. Boddhisattva a V. l. One who aspires to Bodhi or enlightenment. Those who seek Nibbāṇa. It is commonly used only of these who seek to become Buddhas. The word was originally used for the previous life of Buddha:—(महापदान् सुत्त १) D. ii. 13. or अच्छरियअम्भुतधम्म सुत्त (M. iii. 119.). A Bodhisatta has to make a resolution before a Buddha. This is called अभिनीहारकरण or मूलपनिधान. For that eight conditions have to be fulfilled:—that he should be a human being, a male, sufficiently developed, a recluse at declaration, declaration of his resolve possession of *Jhanas*, preparation to sacrifice all—

even life, and of firm and unwavering resolution. Here in this drama Jīmūtavāhana is almost a Bodhisattva (बोधिसत्त्वः एव अयं मया व्यापादितः says Garuḍa in Act V). हारि attractive (n. qualifies). चरितम्). सिद्धराजचरितम् The life of the Siddha King, Jīmūta-wāhana was not a Siddha, but a Vidyādhara. The audience could stand the representation of the life of a Bodhisattva, when it could allow a benediction to Buddha.

नाट्ये—अवस्थानुकृतिः नाट्यं । It is a representation of various dramatic situations. Kālidāsa very well describes the nāṭya in his Mālavikāgnimitra—

देवानामिदमामनन्ति मुनयः कान्तं कर्तुं चाक्षुषं
रुद्रेणदमुमाकृतव्यतिकरे स्वाज्ञे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समराधनम् ॥

वस्तु a thing. एकैकम् each one by itself. इह in this dramatic representation. वाञ्छितं फलं, तस्य प्राप्तिः The acquisition of the desired fruit viz. the appreciation by the audience. मम भाग्यस्य उपचयात् due to the greatness or excess of my good luck. उपचय a collection. This passage from अथाहं.....गणः is almost the same in the Ratnāvali and the Priyadarśikā with necessary changes to suit the context there.

It is rather difficult to appreciate how Harṣa himself could enter an eulogising account of himself in his own dramas! Is it suspect like the prastāvanā in the Mṛcchakaṭika?

This verse is quoted in the Sāhityadarpaṇa, VI (as from Ratnāvali) and also in the Rasārṇava-sudhākara for illustrating what is called प्ररोचनाः निवेदनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थसूचकैः शब्दैः समायाक्षितरञ्जनम् । कविकाव्यनटादीनां प्रशंसा च प्ररोचना ॥ This प्ररोचना is a subsidiary of the भारतीशाले. The poet's name, name of the drama etc. should be described in the prologue of the drama—रूपकस्य कवेराख्यां गोत्राद्यापि च कीर्तयेत्. Now follows what is called the Amukha आमुखः. नदी विदूषक-

श्वापि पारिपार्श्वक एव वा । सूत्रधारेण गहिताः संलापं यत्र कुर्वते ॥ चित्तैर्वाक्यैः
 स्वकार्योत्थैर्वीथ्यङ्गैरन्यथापि च । आसुखं तत् तु विज्ञेयं बुधैः प्रस्तावनापि च ॥
 Here it is the नदी and the सूत्रधार who engage in
 the conversation. गृहिणीम् the wife, the lady of the
 house, what is now-a-days termed as the गृहस्वामिनी.
 Cf. the पञ्चतन्त्र 4. 81. न गृहं गृहमित्याहुर्गृहिणी गृहमुच्यते । गृहं तु
 गृहिणीहीनं कांतरादतिरिच्यते ॥ The गृहिणीपद is a place of digni-
 ty as described in the शाकुंतल IV 17. It is called
 श्लाघ्य—अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे IV. 18. संगीतकं—नृत्य-
 वादित्रगीतानि सङ्गीतकमहोच्यते, the triple symphony, singing,
 instrumental music and dancing. नेपथ्याभिमुखम्
 Towards the curtain. After this the Trivandrum
 edition reads one more verse. The verse is included
 in our text for ready reference. The lady does not
 tolerate strangers—hence the metaphor of the
 daylotus. For a similar idea see सुद्वाराक्षस—गुणवत्युपायनिलये
 स्थितिहेतोः साधिके त्रिवर्गस्य । मद्भवनीतिविद्ये कार्यादार्ये द्रुतमुपेहि । 1.

आर्य and आर्या are terms used by the नदी and the
 सूत्रधारः—वाच्यौ नदीसूत्रधारावार्यनाम्नापरस्परम् । आर्यपुत्र son of the
 honoured one i. e., father-in-law. रूढते...नागानन्दम् there
 is an obvious contrast intended in both the words. तत्त-
 -father (her father-in-law). अज्जुका=आर्या. स्थविरभाव—स्थविरस्य
 भावः old age. 'प्रवयाः स्थविरो वृद्धो'—अमर. अदूरजातनिर्वेदः greatly
 distressed, अ नास्ति दूरं यस्मिन् कर्मणि तद्यथा तथा जातनिर्वेदः. निर्वेद grief,
 depression. निर्वेद in dramas occurs either due to
 तत्त्वज्ञान, आपद् or ईर्ष्या and is described by चिन्ता, अश्रु, निःश्वास,
 वैवर्ण्य, उच्छ्वास or दीनता ॥ (III. 9 दशरूप). It may be noted
 here that Prākṛta language is used by the नाट्य.
 The नाट्यशास्त्र says भिक्षुचक्रवरणानां प्राकृतं संप्रयोजयेत् । बाले गदोपसृष्टे च
 स्त्रीणां च प्रकृतौ तथा । नीचे मते सलिङ्गे च प्राकृतं पाठयमिष्यते । and gives
 the various prākṛts that are to be used by various
 characters. उद्बहन carrying, bearing. गुर्वोः चरणाः तेषां परि-
 चर्या तस्याः सुखम् । पितरौ—माता च पिता च पितरौ (एकशेष द्वन्द्व). तपोवनं
 यातौ. The smṛtis say that after transferring the
 wealth etc. to the son one should go to the forest.
 पुत्रसंकान्तलक्ष्मीकस्तथा वानुमतो व्रजेत् । परिचर्या = शुश्रूषा service. गुर्वोः
 चरणानां परिचर्या तस्यां सुखम् (or तस्याः सुखम्).

I. 4. क्रमागतं ऐश्वर्यं त्यक्त्वा पित्रोः शुश्रूषां विधातुम् अहम् अपि वनं
यामि, यथा एषः जीमूतवाहनः ।

क्रमागतम् come in order of succession, hereditary.
पित्रोः (एकशेष) of parents. शुश्रूषा service (desiderative
of श्रू). विधातुम् to do, to perform. ऐश्वर्यं (भावार्थे व्यञ्ज) Riches,
power. There is उपमा in this verse. The metre
is अनुष्टुप्.

आमुखम्. आमुख is a synonym of प्रस्तावना. Else-
where प्रस्तावना and स्थापना are two divisions of the
आमुख. In this *prastāvanā* the *sūtradhara* converses
with the *Naṭī*, *Vidūṣaka* or the *Paripāṣvaka*
and indicates the entry of some character of
the drama. Then he departs. In the *prastāvanā*
some information about the poet is also supplied.
According to the दशरूपक this is the अवलगित type (III.14).
यत्रैकत्र समावेशात् कार्यमन्यत्प्रसाध्यते । प्रस्तुतेऽन्यत्र वान्यस्यात्तच्चावलगितं द्विधा ॥
(The example of the first is from उत्तररामचरित and the
second from छलितराम). According to the साहित्यदर्पण it
is called प्रयोगातिशयः—एषो यमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्रप्रवेशो
यत्रैव प्रयोगातिशयो मतः ॥ The Daśarūpaka commentator
Dhanika, cites this verse as indicative of the निर्जिगी-
षुता of Jīmūtavāhana as the hero of this play. (See
the discussion under II. 4 of the Dhrodātta hero in
the Daśarūpaka.)

Now comes the main scene.

Jīmūtakētu and the mother of Jīmūtavāhana
have gone to the forest. The hero is being urged
by the Vidūṣaka to enjoy all pleasures due to him as
the prince of the Vidyādhara. But Jīmūtavāhana
values his services to his parents more highly. The
hero and the Vidūṣaka go out to find a suitable
place for an āśrama. Being pleased with the beauty
of the Malaya mountain the hero determines to
stay there. Singing is heard by the hero who finds
Malayavatī in the temple of Gaurī. He falls in
love with her, and Malayavatī too follows suit.

They begin to converse when they are interrupted by a sage calling Malayavati home. The hero and Vidūṣaka too go to their place.

नायकः Hero. This entry is peculiar to the Nāgānanda. The Hero of a play is thus described :

नेता विनीतो मधुरः त्यागी दक्षः प्रियंवदः ।
 रक्तलोकः शुचिः वाम्नी रूढवंशः स्थिरो युवा ॥
 बुद्धयुत्साहस्युतिप्रज्ञाकलामानसमन्वितः ।
 शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥
 महासत्त्वोऽतिगंभीरः क्षमावानविकल्पनः ।
 स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥ (दशरूपक)

Or प्रख्यातवंशो राजर्षिर्धरोदात्तः प्रतापवान् ।
 दिव्योऽय दिव्यादिव्यो वा गुणवान् नायको मतः ॥ (सा. दर्पण)

The total kinds of heroes come to about 48. The रसमञ्जरी mentions three classes पति, उपपति and वैशिक (95. 110). The hero is probably so named here in the drama to avoid the confusion of names of the father of the hero—Jimūtakētu and the hero, Jimū-tavāhana. विदूषकः is a middling character in a sanskrit drama along with the Viṭa.

कुसुमवसन्तायभिधः कर्मवपुर्वेषमाषायै ।
 हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥ सा. द.
 हासकृच्च विदूषकः । दशरूप.

He is the humorous companion and confidential friend of the hero in a play. He excites mirth by his quaint dress, speeches, gestures, appearances and by allowing himself to be made the butt of ridicule by everybody. He is called the नर्मसचिव of the hero. He always makes allusions to his eating habits and is usually timid and often foolish. सनिर्वेदस् with regrets, sorrow or disgust. आत्रेय-(-अत्रेः अपत्यं ढक्) primarily a descendant of Atri. Here is the proper name of the Vidūṣaka and denotes his Brahmin descent.

I. 5. रागस्य आस्पदम् इति अवैमि, षंसि न हि इति न मे प्रत्ययः, कृत्याकृत्यविचारणासु विमुखम् क्षितौ कः वा न वेत्ति, इन्द्रियवशम् इदं यौवनम् एवं निन्द्यं अपि पितरौ भक्त्या शुश्रूषमाणस्य मे यदि इत्थम् एव याति, प्रीत्यै भवेत् ।

In this verse the hero describes the demerits of youth. He says he knows it all, but as he is passing it in the service of his parents he is delighted by it; otherwise he is only too aware of the defects of youth. Thus he says that it is the time of passion; it lasts only for a very short time and is therefore transient. In youth people just do not discriminate between good and evil in the flush of youth! Everydody on earth knows that it is so. Thus these three defects make youth full of blame. It is again enslaved by the senses. So none may like youth. आस्पदम् place, resort (आस्पदं प्रतिष्ठायां इति सूत्रेण निपातनात् साधुः). अवैमि I know, I know well. षंसिन् perishing (n.) to decaying. षंसि न इति न not that it is not transient, two negative make an emphatic affirmative. Hence he means to say that it is perishable, not lasting very long. For examples of two negatives compare—नासौ न काम्यो न च वेद सम्यक् द्रष्टुं न सा-रथु" VI. 30; or न च न परिचितो न चाप्यगम्यः—मालविका^o I. 11, or शकुंतल—न पुनरलंकारश्रियं न पुष्पाति । (I) प्रत्ययः conviction, belief. प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु—अमर. He says "I do not believe or I am not convinced that youth is permanent—not transient," that is to say that it just lasts for only a little while. यम्भाव्यनिषेध-निवर्तने हि द्वौ प्रतिषेधौ—इति वामनः । भारवि also says "शरदम्बुधरच्छायागस्तर्व्यः यौवनश्रियः ॥". कृत्यं च अकृत्यं च तयोः विचारणासु In the discrimination between what should be done and what should not be done. कुत्सितं कृत्यं अकृत्यं A bad deed. विमुखम् (lit. with the face turned away from) disinclined, averse, or even, opposed. इन्द्रियवशम् influenced by the senses, controlled by the senses or swayed by their power. The line can also mean—इदं यौवनं एवं निन्द्यम् (youth is thus blameworthy) अपि (but) इन्द्रियवशं (यदि भवेत् if it is controlled by the senses, then) प्रीत्यै भवेत् (it would be a matter for pleasure and not regrets). अपि expresses the contrast between निन्दा and प्रीति.

The variant ईप्सितफलप्राप्त्यै means:—For getting the desired fruit or object. The line would then mean—‘Youth, though thus blameworthy, would give (me my) desired object.’ The fruit for desired object may be absolution *i. e.* मोक्ष. The service of parents is as good as the service of god. Cf. पितृदेवो भव । शुश्रूषमाण is the present participle from the desiderative base of श्रू—of me desiring to serve.

निर्विण्ण Tired; weary (or जातनिर्वेद in whom there is disgust regarding this world). The reading न निर्विण्ण is better than ननु निर्विण्ण. The stage direction—सरोषं indicates that the Vidūṣaka does not only not like the hero's attitude, but he is positively displeased and angry. The Vidūṣaka is always shown as a lover of pleasures, and if he was to go along with the prince in the forest it would only mean his being deprived of all good things of life on earth. जीवन्मृतयोः जीवन्तौ एव मृतौ तयोः of them as good as dead while living, dead while living. The great old age is the reason. गुरुचरणानां शुश्रूषायां निर्बन्धः तस्मात्. निर्बन्ध Insistence, persistence, obstinacy, pertinacity, intentness. इच्छानां परिभोगः तेन रमणीयम् or इच्छया परिभोगः तेन. परिभोगः full enjoyment of all desires or enjoyment to one's heart's content. वयस्य A friend of the same age, a comrade. The Vidūṣaka is always a friend of the king; hence the term.

I. 6. पितुः पुरः भुवि तिष्ठन् यथा भाति तथा सिंहासने किम् ? तातस्य चरणौ संवाहयतः हि यत् सुखं राज्यतः किम् ? गुरोः भुक्तोज्झिते भुक्ते या धृतिः असौ भुवनत्रये किम् ? उज्झितगुरोः राज्यं खलु आयासः तत्र कश्चित् गुणः अस्ति (किम्) ?

The Vidūṣaka, in the hero's opinion, had not said it properly. The impropriety of Vidūṣaka's assumption that pleasures of kingdom are higher than those of service of his father is now being explained. In every respect—sitting on the ground, shampooing the feet of his father, eating the remnants of his food—all these are higher in value to Jmūtavāhana than the pleasure of sitting

on the throne (and having other kings sitting down in front to receive orders), or the pleasure of having his feet cleaned by the salutation of the princes or again enjoying pleasures of eating, drinking; or other bodily enjoyments. भाति appears beautiful, shines. तिष्ठन् may mean 'standing' (or receiving orders from his father). भुवि on bare ground; ground without any carpets or other cover. पुरः in front (to execute orders immediately). संवाहयतः shampooing (causal of संवद्, genitive of its present participle parasmaipada). सुखं pleasure, happiness. This may be, as Śivarāma points out, the happiness of मङ्गल-अङ्गसंस्पर्श-दर्शन-मधुरोपदेशश्रवण-दयादृष्टिपात Etc. राज्यतः from sovereignty. Can the same pleasures be obtained from kingship which he could secure by serving his parents? There is a variant राजके. राजक is राज्ञां समूहः assemblage of kings. the reading राज्यतः is supported by Dhanika in his commentary on the Daśarūpaka where the Nirjigīṣutā of the hero is being explained. The reading of the Trivandrum edition—किं संवाहयतः सुखानि चरणौ तातस्य किं राजकम् is not good for the simple reason that it breaks the balance and symmetry attained in the first two lines. It would mean "What are the pleasures to me, what is the worth of the assemblage of kings to me while I shampoo my father's feet?" वृत्तिः satisfaction. 'वृत्तिर्नेष्टौ स्त्रियां तुष्टौ'—मेदिनी. आदौ भुक्तं पश्चात् उज्जितं भुक्तोज्जितं a karmadhāraya compound तस्मिन्. उज्जितः गुरुः येन तस्य. तत्रास्ति कश्चिद्गुणः Is there any purpose or merit? This śloka suffers from some defects: 1. There is no तत् corresponding to यत् in the 2nd line. 2. There is lack of symmetry in संवाहयतः and राज्यतः or राजकं (it should have been something like "प्रशासनः Etc.") 3. असौ corresponding to या in the 3rd line is to say the least irregular. There should have been सा (to correspond to या). This comes under अविमृष्टविधेयांशत्व. 4. भुक्ते requires to be repeated in a different sense in the 3rd line. The metre is शार्दूलविक्रीडित. The अलंकार is अप्रस्तुतप्रशंसा and व्यतिरेक.

आत्मगतं = स्वगतं. अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् । To one-self. This speech is not to be heard by anyone on the stage, though it has to be heard by the spectators. प्रकाशम् aloud. This is to be heard by all. सर्वश्राव्यं प्रकाशं स्यात् । अन्यदपि By these words the Vidūṣaka desires to draw the attention of the king to his duties, and not only to the luxuries flowing from kingship. सस्मितम् with a smile. Include this direction in the text. वयस्यः Cf. “वयस्येत्यथ वा नाम्ना वाच्यो राज्ञा विदूषकः.” It may be noted that the Vidūṣaka, even though a Brahmin, speaks in Prakṛta; for the dictum is : विदूषकविदादीनां पाठ्यं तु प्राकृतं भवेत् ॥

I. 7. प्रकृतयः न्याय्ये कर्त्तव्येन योजिताः, सन्तः सुखं स्थापिताः तथा बन्धुजनः आत्मसमतां नीतः, राज्ये अपि रक्षा कृता, दत्तमनोरथाधिकफलः कल्पद्रुमः अपि अर्थिने दत्तः, अतः परं किं कर्त्तव्यं, यत् ते चेतसि स्थितं वा कथय ।

प्रकृतयः The elements of sovereignty. It is better to take this to mean subjects. The प्रकृतयः elements of sovereignty are seven- स्वाम्यमात्तसुहृत्कोषराष्ट्रदुर्गबलानि च । न्याय्ये-न्यायादनपेतं न्याय्यं (धर्मपथ्यर्थन्यायादनपेते इति यत्. So we get धर्म्य, पथ्य, अर्थ्य and न्याय्य) On the path of righteousness or justice. कर्त्तव्यं path. सुसंस्थापिताः (a variant) means properly established. सुखं स्थापिताः happily settled. It is one of the duties of the king to see that good people remain in his kingdom unmolested and this he does by giving them freedom, protection, houses Etc. बन्धुजनः The king's relatives. These have to be provided for, so that they do not create any difficulties for the king in power. रक्षा security (of fortresses, army Etc.) दत्तं मनोरथात् अधिकं फलं येन. कल्पद्रुमः = कल्पवृक्षः The wish-fulfilling tree. The hero says that even the wish-fulfilling tree, which was his property and which was bestowed on him by his father, was given away by him. So that, that tree should not become a matter for jealousy.

Cf. जीमूतवाहनो गत्वा कल्पद्रुममुवाच तम् ।

अभीष्टाः पूरिताः कामाः पूर्वेषां देव नस्तथा ।

तन्ममैकमिमं काममनन्यं परिपूरय ॥

भद्रं ते ब्रज दत्तोऽसि लोकायार्थार्थिने मया ॥ —कथासरित्सागर.

The बृहत्कथामञ्जरी has the following:—

तं सर्वगुणसम्पन्नमभिषिच्यात्मजं पिता ।

कल्पवृक्षं ददावस्मै नानासिद्धिसुधाफलम् ॥

कान्ताकटाक्षविक्षेपचपलं यौवनं धनम् ।

जीवितं चेति स ध्यात्वा तमर्थिभ्यस्तरं ददौ ॥

कुलक्रमागते तस्मिन् कल्पवृक्षे व्ययीकृते ।

अपूर्वत्यागिना तेन त्रिलोको विस्मयं ययौ ॥

For the first two lines compare रत्नावलि (I. 9) राज्यं निजितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः । सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गः प्रजाः ॥ In verse 7 the hero now replies to the point raised by the Vidūṣaka. The Vidūṣaka had said that the hero had to discharge certain responsibilities of his kingship. Therefore, the hero tells him that he has already done so. The subjects were put on a path of righteousness, corruption or vices of the subjects were entirely removed. Therefore the good people too were happily placed. His relatives were also given the necessary facilities like himself; so that they may not mutiny. Moreover the security of the kingdom, which was a major charge of the king, was also well looked after. Even the *Kalpavṛkṣa* was given away to the subjects. Hence the hero now wants to know what else was in the mind of the Vidūṣaka. The metre is शार्दूलविक्रीडित.

साहसिकः Very daring, adventurous. Śivarama says—A *Sāhasika* is one who does not wait and waste his time in discussing the pros and the cons of a case; but just acts immediately on the thought occurring to him—पर्यालोचनं दीर्घसूत्रतां मन्यमानः स्फुरणानन्तरमेव कर्माध्यवसायी साहसिकः । साहसिकः—साहसे प्रसृतः ठक्. A daredevil, a desperado, a freebooter. मतङ्गहतकः—हतः एव हतकः (स्वार्थं कप्रत्ययः). It is used after a name as a term of abuse मतङ्गः च असौ हतकः च. The wretched

Matāṅga is a Vidyādhara according to the Kathā-saritsāgara (XXII. 254). Kale's remark that it is an invented name is not correct. प्रतिपक्षः an enemy. समासजस्थिते when he is near i.e. next to our kingdom. In the ancient Indian polity a king on one's border was an enemy—was on the enemy's border a friend and so on. He called a प्राकृत or natural enemy. तत्र विषयान्तरः प्राकृतः शत्रुः। Cf. Śi. 2.36 स्यातामित्रौ मित्रे च सहजप्राकृतावपि. Compare Mallinātha on the same. प्रधानाः च ते अमात्याः च तैः समधिष्ठितम्. अमा सह वर्तते इति अमात्यः मंत्री (अमहकृतयित्रेभ्य एवेति वार्तिकेन त्यक्) A minister सचिवः वा. सुस्थितम् well-established, safe, secure. Matāṅga was bound to raise difficulties when the king was away. मतङ्गः The student should note that Jīmūtavāhana does not call him a (hataka) हतक as the Vidūṣaka does, even though he is his enemy. अयं किम् most certainly; just that. “अयं किं स्वीक्रियार्थम्.” यद्येवं ततः किम्—this shows Jīmūtavāhana's unconcern at what may happen. It is rather not proper on a king's part to behave in this manner. The student can mark how the extreme ideals of Buddhism must have corroded Arya minds and taken them away from their post of duty to their subjects. The former Aryan ideal of collective interest of the community was replaced by Buddhism with a far greater insistence on individual uplift even to the detriment of national security! Jīmūtavāhana says—How does he stand to lose? शरीरतः प्रभृति beginning from i.e. including the body. This is not a classical use where प्रभृति indicates time or place. परिकल्प्यते prepared, kept ready, performed, contrived. परिपाल्यते is another reading which would mean—protected, kept. It can be seen from the Kathāsaritsāgara (XXII. 255) that Matāṅga was always looking for an opportunity to take over Jīmūtavāhana's country : ततः प्रीतिप्रद्वामरनिकरमागत्य गरुडं प्रणेमुस्तं विद्याधरतिलकमभ्येत्य सभायाः । स्वदायादाः सर्वे हिमिगिरिमुतानुग्रहवशान् मतंगाल्यादा ये सुचिरमभजज्ञस्य विकृतिम्॥ अनुरोध regard, respect, deference. Jīmūtavāhana would have handed over the kingdom to Matāṅga

without qualms, but it was out of respect to his father that he was not doing so! राज्यवस्तुना by the thing called kingdom. The idea is that a kingdom was a trifle to Jmūtavāhana! The reading अवस्तुना means—by the unreality (of the Kingdom), by this unsubstantial, unimportant thing! वरं It is better that.....Here वरं is used in the original sense; usually it is found used with न followed by तु or पुनः. याज्ञा मोघा वरमाधिगुणे नाधमे लब्धकामा-मेघदूत I. 9. बहून् दिवसान् यः परिभोगः तेन दूरीकृतं समित्कुशकुसुमं (समिधः च कुशाः च कुसुमानि च तेषां समाहारः) यस्मिन् तत् (स्थानम्). The flowers, Kuśa grass, sacrificial faggots were all rendered scarce (lit. distant), or removed, taken away by the use of that place over a long period of time. समिध् a sacrificial faggot यज्ञार्थं काष्ठं. समित्कुशकुसुमं is a समाहार द्वंद्व and hence neuter. उपभुक्तानि मूलानि फलानि कन्दाः नीवाराः च प्रायेण यस्मिन् तत् स्थानम्. उपभुक्तप्राय almost used up. मूलम् roots like पिप्पली, पुष्कर, शरण, radish, ginger etc. कन्दः A bulbous root, tubers. नीवारः rice growing wild and without cultivation. This was always the food of sages. Cf. शाकुंतल-नीवाराः शुक्रगर्भकोटरमुखव्रथास्तरुणामधः or Raghu I. 50, V. 9,15 etc. मलयपर्वतम्. This is a mountain range in S. India abounding in Sandal trees. From this comes the name Malabar—मलयवार. It is included in the Kulaparvatas. Cf. महेन्द्रो मलयः सह्यः etc Sanskrit poets represent the breeze from this mountain as wafting the odour of sandal trees and other plants growing there. It is an excitant of love. The मलयमारुत, समीर, मलयवात etc. are always thus described. Cf. ललितलवंगलता परिशीलन-कोमलमलयसमीरे (Gītagovinda I). This mountain stretches from the Southern Ghats southwards and forms the Eastern boundary of Travancore. Cardamoms, pepper, betel-nut trees all are said to thrive on this Mountain. It forms an item in the descriptions of summer, 'in Sanskrit works. आश्रमपदं place for a hermitage. सरसानि घनानि चन्दनवनानि (otherwise सरसाः घनाः चन्दनाः तेषां वनानि) तेषां उत्संगे परिमीलनेन लग्नः बहलः परिमलः यस्य (सः मलयमारुतः); विषमेषु तटेषु उपहताः (अतः एव) जर्जरिताः ये निर्झराः तेभ्यः उच्छलितानाम् शिशिराणां शीकराणां

आसारं व इति इति तथोक्तः ; प्रथमः संगमः तस्मिन् उत्कण्ठितायाः प्रियायाः कण्ठग्रहः. सरस Juicy, fresh, new or wet. घन Thick, dense. चन्दनः -नं Sandal. It is a tree whose wood or unctuous preparation is used as a perfume and as a refrigerant application. Cf. मणिप्रकाराः सरसं च चन्दनं शुचौ प्रिये याति जनस्य सेव्यतां Rs. I. 2. एवं च भाषते लोकः चन्दनं किल शीतलं । पुत्रगात्रस्य संस्पर्शः चंदनात् आतिरिच्यते ॥ पंचतंत्र 5. 20. उत्संग. The upper part, top or even the interior. परिमीलन contact. (परिमलन *i. e.* means pounding or trituration. This reading can be supported on a use of the word परिमलितं in *Mālatī-Mādhav* III परिमलितपाटला-बकुलनिर्मथनबहुलपरिमलोद्धारसंवलनमसृणमांसलायमानमलयमारुतः). परिमलः Frangrance. विमर्दोत्थे परिमलः गन्धे जनमनोहरे-अमर. विपमतट०.—The uneven slopes, rough slopes. जर्जरीक्रियमाण which were being shivered to pieces. उच्छलित rising, jumping, flying upwards. शीकर-Spray. आसारः Shower. प्रथमसंगम "The first meeting." This shows the extreme excitement. Mr. Kale remarks that this is not the very first संगम but one after a separation (as he says मार्गपरिश्रमं अपनयन् will lose its propriety). प्रिया (therefore according to Kale, means a प्रेषितमर्तुका). If however we take रोमाञ्च as the Sādharmya then the usual meaning would be alright. It then suits well. The suggestion is also there regarding the hero's first love. मार्ग may then mean the means of the attainment of the meeting. Here there is the 4th type of पताकास्थान as the words used may be construed in the original and the love context and there is also the use of a favourable simile thus suggesting the hero's future love towards Malayavati. Thus साहित्यदर्पणः द्वयर्थो वचनविन्यासः सुस्थितः कवियोजितः । प्रधानार्थान्तराक्षिपी पताकास्थानकं परम् ॥ Also compare वात्स्यायनः कन्या तु प्रथमसमागमे स्विन्नाङ्गुलिः स्विन्नमुग्री च भवति पुरुषस्तु रोमाञ्चितो भवति । एभिरेनयोः भावं परिक्षित । In all this the Vidūṣaka who is the 'Narmasaciva' of the hero, Jīmūtavāhana desires to excite in him an emotion of love by reference to the Malaya and also the " first meeting," the word "*utkaṇṭhita*" and the word "*Priya*". Śivrama says that when Malayamāruta can be an excitant at a distant place from Malaya, then

it must be more so on Malaya which is its place of origin. It would be even more hospitable on the Malaya itself where the hero may be considered a guest. The Bhagawadgītā says: बलवानिन्द्रियग्रामो विद्वांसमपि कर्षति, which can come true in the case of the hero. रामणीयकम्° Oh the delightfulness! रामणीयस्य भावः (योपधात् गुरुपोत्तमाद् वुञ्); Loveliness, beauty. Cf. मालतीमाधव I. 21 सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । In रामणीयक the affix अक is added in the sense of भाव or कर्मन् to words having a penultimate ए preceded by a long syllable. So, too, we get अभिधानीयकम्, but क्षत्रियत्वम्.

I. 8. मायत्कुञ्जरगण्डभित्तिकर्षणैः भग्नस्रवचन्दनः, जलनिधेः वीचिभिः आस्फालितः कन्दकन्दरगह्वरः सिद्धाङ्गनानां गुतैः पादालक्तकरक्तमौक्तिकशिलः दृष्टः अयं मलयाचलः मे चेतः किमपि उत्सुकं करोति ।

मायतां कुञ्जराणां गण्डाः एव भित्तयः तासां कर्षणैः, भग्नः (अतः) स्रवन्तः चन्दनाः यस्मिन् तथाभूतः. मायत् In rut, rutting. कुञ्जरः an elephant [कुञ्जः (हस्तिहनुः) सः अस्य अस्ति, कुञ्ज-र. V.2.107] There is a reading "दिग्गज". But there is no reason to suppose that all the दिग्गजस had gathered on the Malaya. गण्डभित्ति wall-like temples, broad, big temples of elephants. प्रशस्ताः गण्डाः गण्डभित्तयः (प्रशंसावेचनैश्च इति समासः). Here भित्ति is प्रशस्तवाचक. The गणरत्नमहोदधि has—मतल्लिकोद्धमिश्राः स्युः प्रकाण्डस्थलभित्तयः । (see Mallinātha on Raghu V. 43). Or भित्ति may be construed as merely a region Therefore गण्डभित्ति would mean the region of temples Cf. विश्व—'भित्तिः प्रदेशे कुल्ये च' (गण्डानां —भित्तयः). कर्षणं—rubbing hard, friction. The rutting elephants rubbed hard their broad temples against the sandal trees, which, by their breathing, exuded the juice. It may be noted that "कर्षणैः" has to be connected with भग्न...which is irregular. कन्दान्त कन्दराः गह्वराणि च यस्मिन् तथोक्तः. The caves and valleys of Malaya reverberated when waves of the sea dashed against the banks. गह्वरः a cave. (दरी तु कन्दरो वा स्त्री देवळातबिले गुहा । गह्वरम्—अमर). कन्दरः a valley. आस्फालितः lashed, stirred. सिद्धाङ्गना The beautiful Siddha damsels. The use of the word अङ्गना shows according to

Sivarama the birth of beautiful ladies only among the Siddhas. And that also could be inferred, according to him by the colour of the *alaktaka*. पादानां यः अलक्तकः तेन रक्ताः मौक्तिकशिलाः यत्र. अलक्तकः Red resin, red lac or sap. It was used by women to dye the soles of their feet and lips (न रक्तः अस्मात्, रस्य लत्वम्). Cf. कुमारसंम्भव-चिरोज्जितालक्तकपाटलेन (दंतवाससा) (5.34) or बिम्बाधरालक्तकः. मालविकाग्निमित्र (3.5) for lips; अलक्तकां पदवीं ततान—रघुवंश VII. 7 (for feet). मौक्तिकनिर्मिताः शिलाः white crystal rocks or marble. There is a variant मौलिकशिला. It would mean stone-slabs on the tops of mountains or at their bottom. गतैः-गतं is used as a noun. The idea is that on the white slabs of stones the walking of Siddha ladies produced footprints with the red dye. दृष्टः qualifies Malayācala. As the hero and Vidūṣaka were seeking a spot, the reading दृष्टः is more appropriate. दृष्टः would be the first reaction of these visitors, while सेव्यः would be a later consideration. सेव्यः fit to be made into a resort. किमपि in some indescribable manner. This word shows that a love-excitant has begun to work on the hero, while the word 'Siddhāṅganā' points to the impending entrance of Malayavati on the scene. उत्सुकं full of longing. There is in this verse a संकर of उदात्त, तद्गुण and (वाक्यार्थरूप) काव्यालङ्कार. The metre is शार्दूल-विकीर्णित. दक्षिणाक्षिस्पन्दनं The throbbing of the right eye—The वसन्तराजीय has the following:—

पुंसां सदा दक्षिणदेहभागे स्त्रीणां तु वामावयवे प्रजातः ।

स्पन्दः फलानि प्रदिशत्यवश्यं निहन्त्यनुक्तांगविपर्ययेण ॥ or the निमित्तनिदानः

स्पन्दान्मूर्ध्निच्छत्रलाभं ललाटे पदमंशुकम् ।

इष्टप्राप्तिं दृशोरूर्ध्वमपाङ्गे हानिमादिशेत् ।

वामभागस्तु नारीणां पुंसां श्रेष्ठस्तु दक्षिणः ।

It can be seen that here इष्टप्राप्ति is indicated. Cf. the शकुंतल—“शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य.” (I) or वामाक्षिस्पन्दनं सूचयित्वा—मालतीमाधव I. The Sanskrit poets have always referred to this sort of 'spandana' of the lips, eyes, arms or body. The वामेतर भुजस्पन्द

referred to above in the Śākuntala prognosticates the meeting of a lady—वामेतरमुजस्पन्दो वरस्त्रीलाभसूचकः । (अद्भुतसागर). आरोहणं नाट्यतः It is clear that that audience cannot be shown ascending a mountain on the stage itself. Therefore the word नाट्यतः.

I. 9. दक्षिणं चक्षुः स्पन्दते, न मे क्वचित् फलाकाङ्क्षा, न च मुनिवचः मिथ्या, इदं किं नु कथयिष्यति ।

मुनिः what particular मुनि is meant here cannot be said. But it must be taken as a very general reference to writers on the science of omens. कथयिष्यति indicates, suggests, foretells. किंतु what possibly? The metre is अनुष्टुप्. आसन्नं near, approaching, impending. Cf. कदंबरी—आवेदयति हि प्रत्यासन्नमानन्दमग्रपातीनि शुभानि निमित्तानि । प्रियं—It may be noted अत्र प्रियम् इति प्राकृते पुंलिङ्गादिसाधारण्येन प्रियामिति च भाविशेषत्वेन कविबुद्धयनुसारेण स्फुरति—शिवराम. एवं नाम Thus surely it may be. पादपाः may mean चन्दनवृक्षाः here. विशोभितं embellished. The student should note that this word has now developed a different sense in Marāṭhi.) सविशेषं घनाः स्निग्धाः च पादपाः तैः विशोभितम्; सुरभिः हविर्गन्धः (or सुरभीणि हवींषि, तेषां गन्धः) तेन भिन्नः उद्दामः धूमस्य निर्गमः यास्मिन् तथोक्तं (वनम्); अनुद्विग्नाः अतएव सुखं निषण्णाः शावकाः तेषां गणः यत्र तत्. The prakrit शावक may be rendered as श्वापदं too. स्निग्धः wet, moist, juicy. शावकः The young ones of animals Cf. the शाकुंतल—एते चार्वाणुपवनभुवि च्छिन्नदर्भाङ्कुरायां नद्याशङ्का हरिणशिशवो मन्दमन्दं चरन्ति Śāk. I. 15 or विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः I. 13. These are the usual descriptions of *tapovanas*. The stanzas 13, 14 and 15 from Śākuntala give excellent reasons for such guesses. Also compare स्वप्नवासवदत्तम् I. 12 विस्मयं हरिणाश्चरन्ति अचकिता देशागतप्रत्यया वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः । भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥

The Vidūṣaka thus here argues that this must be a penance grove. Smoke, beasts at ease and snigdha pādapas make for a *tapovana*. Additional reasons are given by the hero in verse 10 below.

I. 10. वासोर्थं तरुणां नातिपृथवः त्वचः दयया इव कृताः, भ्रमानेकजरत्क-
मण्डलुनभः स्वच्छं नैर्क्षरम् पयः, कचिद् च बटुभिः वृटितोज्झिताः मौञ्ज्यः मेखलाः
दृश्यन्ते, नित्याकर्णनया शुकेन साम्नां इदं पदं च पठ्यते ।

The reasons for the place being a penance-grove are according to Jīmūtavāhana : 1. The barks of the trees are not cut too long; this was done out of compassion as it were. 2. The crystal-clear water with shattered water-pots was essentially a sign of a hermitage nearby. 3. The Muñja girdles thrown away by the young celibates after they had snapped. 4. The parrot was repeating a passage from a Sāman. Ordinarily people would not care to cut the barks in the manner done by Rsis, the water-pots or the Muñja girdles too are a sure sign of a place removed from towns and lastly the very characteristic sāman chant by the parrots could only be possible in a hermitage or a penance grove. वासोर्थं for furnishing garments or clothing. This refers to the "Valkalas," वाससे इदं नित्यसमासः (अर्थेन सह नित्यसमासः). दयया इव out of compassion as it were the barks were cut thin. The idea of compassion towards trees is a subject very frequently made use of by Sanskrit Poets. Compare the शाकुंतल-नादस्ते प्रियमण्डनार्सपि भवतां स्नेहेन या पल्लवम् IV. 8 or कुमारसंभव-तेनामरवधूहस्तैः सदयालूनपल्लवाः ॥ ३ ॥ or रघुवंश XVI. 19. आवर्ज्य शाखाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः न अति पृथवः is the very example of this kindness. They were cut very thin. The *dayā* is always exercised towards the trees as they were considered to be endowed with life. The मनुस्मृति has अंतः संज्ञा भवन्त्येते सुखदुःखसमन्विताः । Śivarāma says : अमनस्त्वम-सम्प्राप्तमनस्त्वादपि विच्युतम् । तदस्थं रूपमाश्रित्य स्थितेषां स्थावरेषु चित् ॥ इत्युक्तत्वाच्छेदभेदादिषु तेषामपि पीडा भवेदिति दययोपपत्तिः । They are cut (नातिपृथवः) not very thick because they were to be used for clothing. The compound should have really been अनतिपृथवः ; hence it is to be now explained as a नञर्थस्य न शब्दस्य सुप्सुपेति समासः । Such compounds are used in classical literature. नञ्बुद्धां

नसुतां (मेघदूत II 30) -or नसंहताः नभिज्जृत्तयः (किरात I. 19) or वेणीसंहार III. 19. नोचितम्, or रघु III. 67 नातिप्रमनाः etc. त्वचः Barks. Such barks were used for garments. They were usually called *valkalas*. Śakuntalā is shown using the *valkalas* and appearing even more beautiful. The Śakuntala in act. IV mentions how a Kṣauma was given by the trees. The word 'valka' is first to be noticed in the तै. सं. ii, 5,3,5. It may have been that even like hides the barks of trees came to be used as clothing. मग्नाः अनेकाः जरन्तः कमण्डलवः यस्मिन् where many old water-pots were found in a broken condition. The water vessels were seen from outside due to the very clear water. There is a variant मग्नालक्ष्यजरत्कमण्डलु, and मग्नानेक°, and मग्नालक्ष्य° they mean—where the broken old water-pots were slightly visible (this is obviously not a good reading). मग्नानेक° would mean "where the many submerged (*magna*) waterpots" Etc. मग्नालक्ष्य° would mean "where the submerged waterpots slightly visible" Etc. नमः इव स्वच्छम् as clear as the sky—(उपमानानि सामान्यवचनैः इति समासः). नैर्झरम्-निर्झरस्य इदम्. of the stream (शैषिकैः अण्). 'प्रवाहो निर्झरो झरः-अमर. Cf. Manu on the throwing of waterpots etc. II. 64 : मेखलामजिनं दण्डं उपवीतं कमण्डलुम् । अप्यु प्रास्य विनष्टानि गृहीतान्यानि मन्त्रवत् ॥ आदौ वृदिताः पश्चात् उज्जिताः (पूर्वकालैक-इत्यनेन समासः). This is like the compound स्नातानुलिप्त. मौञ्ज्यः मुञ्जः घासविशेषः तन्निर्मितः (तस्येदमित्यण् प्रत्ययः) made of मुञ्ज grass (then feminine of मौञ्ज). According to Manu a Brahmin celibate has to wear a girdle made of munja grass after his upanayana : मौञ्जी त्रिवृत्समा ऋक्षणा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैशस्य शणतान्तवी ॥ II. 42 क्वचित् at some places नित्यं प्रतिदिनं आकर्णनया श्रवणेन. Hearing every day. साम्नां पदं A verse from the Sāmaveda or a Sāman. सामन् the third of the four Vedas. ऋग्वेदोऽथ यजुर्वेदः सामवेदो ह्यथर्वणः । Or compare Manu I, 23 अग्निवायुरविभ्यस्तु त्रयं ब्रह्म सनातनम् । दुदोह यज्ञसिद्धयर्थं ऋग्यजुःसामलक्षणम् ॥ The विमर्षिणीकार शिवराम says- वेदसामान्य एव अत्र विवक्षा. The Bhagavadgītā gives great respect to the Sāmaveda when it declares: वेदानां सामवेदोऽस्मि । पठ्यते is being recited. The parrots are always described as repeating Védic passages which

they have already always heard from the *Batūs*. For the idea compare *Kādambarī*: जगुर्गृहेभ्यस्तसमस्तवाङ्मयैः ससारिकैः पञ्जरवर्तिभिः शुक्लैः । निगृह्यमाणा बटवः पदे पदे यज्जुषि सामानि च यस्य शङ्किताः or अनवरतश्रवणगृहीतवषट्कारवाचालशुकाकुलम्...आश्रमम् ॥ The metre is शार्दूलविक्रीडित. There is हेतुप्रेक्षा in नातिप्रयुत्वकर्तन, लुप्तोपमा in नमःस्वच्छम् and काव्यालिङ्ग in भग्ना....कमण्डलु etc. There is also स्वभावोक्ति as the actions of a parrot are described. मुदितैः मुनिजनैः प्रविचार्यमाणः सन्दिग्धानां वेदवाक्यानां विस्तरः यस्मिन् तस्य. पठन् बटुजनः तेन छियमानाः आर्द्रार्द्राः समिधः यत्र तस्य. तापसकुमारिकाभिः-आपूर्यमाणाः बालवृक्षाणां आलवालाः यस्मिन् तस्य. अहो नु खलु shows surprise or curiosity. मुदितेन pleased or delighted. प्रविचार्यमाणः प्रकर्षणः विचार्यमाणः, which was being thoroughly discussed or determined by means of *Sikṣā*, *Nirukta*, *Pāṭha-Krama* and other similar methods. सन्दिग्ध uncertain, dubious. वेदवाक्य is what is known as *Śruti*. विस्तरः the details. The idea is that the whole region of the penance-grove was delightfully calm—even though every one was working. The hermits themselves were busy explaining abstruse Vedic passages which needed elucidation as they were difficult. This was done by the usual method of Vedic exegesis. पठन् who were reciting. Recitation had a great place in the ancient Indian system of education. This sharpened the memory, Secondly everybody was free while reciting to do other things which could be mechanically done. Here, for example, the students were also cutting very moist or green *Samidhas* for their sacrifices. बटु is any young *Brahmacārin* whose *upanayana* is performed. Cf. विचार्यमाणसकलशास्त्रार्थ...आश्रमं अपश्यत्-कादंबरी. छियमान being cut. आर्द्रार्द्र very moist, wet or green. (‘प्रकारगुणवचनस्य’ इत्यनेन द्वित्वम्). समिधाः sacrificial faggots. (‘काष्ठं दार्विन्धनं त्वेध इध्ममेधः समित् स्त्रियाम्’). The girls, too, were busy. तापसकुमारिकाभिः by the young girls in the hermitage. आपूर्यमाण which was being filled. आलवालः Basin. (अम्मसा यत्र धारणम् । स्यादालवालमावालमावापः-अमर or ‘आधारश्चाधिकरणे आलवालोऽम्बुधारणे-’ विश्वः). The girls in the hermitages are always shown as watering

trees. The Śākuntala, was perhaps the model for the description of this place ; though Śrīharṣa has given more details.

I. 11. मृङ्गशब्दैः मधुरं स्वागतम् इव वदन्ति, फलनम्रैः शिरोभिः नतिम् इव अमी कुर्वते, पुष्पवृष्टिं किरन्तः सम अर्घ्यम् इव ददते, कथं शाखिनः अपि अतिथिसपर्यां शिक्षिताः ।

मृङ्गः A bee. मृङ्गशब्दैः by hummings. स्वागतम् a welcome. The idea is that the trees are welcoming the hero by means of the hummings. Just as a householder would welcome a guest by sweet words, so the trees here are represented as welcoming guests. The trees are as it were bowing down, they are as it were giving an *arghya*. All this they are taught, and hence the trees are in the habit of welcoming by words, by salutations and finally by an offering. Poets are often in the habit of superimposing human functions on inanimate things. So it is said:—भावानचेतनानपि चेतनवचेतनानचेतनवत् । व्यवहारयति यथेच्छं सुकविः काव्ये स्वतन्त्रतया ॥ (quoted by Śivarāma). नति a salutation. शिरोभिः by tops, by heads. पुष्पवृष्टिं (v l. पुष्पवृष्टीः) a shower of flowers. By this the trees provide *arghya* (अर्घ्य) an offering. The *arghya* is said to consist of eight things: आपः क्षीरं कुशाग्रं च दधिः सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टांगोऽयं प्रकीर्तितः ॥ अर्घ्यं also merely denoted water in a *drona*. The duties of the householder include the welcome and service of a guest. Cf. the Manusmṛiti, adhyāya III. अतिथिः a guest, derived from अर्तति (गच्छति इति). It is also explained as न विद्यते तिथिः यस्य who comes on any day without previous intimation. Parāśara says : अनित्यमागतो यस्मात् तस्मादतिथिरुच्यते । The Manusmṛiti says : एकरात्रं तु निवसन् अतिथिर्ब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते ॥ (3. 102). The guest should be worshipped with a seat, water, food etc. (Manu. III 99.). If not this at least a seat, water and sweet words should not be wanting in a gentleman's house : तृणानि भूमिस्पर्शकं वाक् चतुर्थं च सूत्रम् । एतान्यपि सतां गेहे नोच्छिद्यन्ते कदाचन ॥ ३. १०१ ॥ Yama

says the following of the *atithi* तिथिपर्वोत्सवाः सर्वे येन त्यक्ता महात्मना । सोऽतिथिः सर्वभूतानां शेषानभ्यामतान्विदुः ॥ The Nirukta explains अतिथि as अभ्यातिनो गृहान् भवति । अभ्येति तिथिषु परकुलानिति वा परगृहाणि इति वा (IV. 4). सपर्या worship. पूजा नमस्यापचितिः सपर्यार्चार्हणाः समाः—अमर. शार्ङ्गिनः trees. (शार्ङ्गाः विद्यन्ते एषु). वृक्षे महीरूढः शाखी—अमर. शिक्षिताः are taught. For the idea of welcome by trees compare Raghuvamīśa XIII. 46 : छायाविनीताश्वपरिश्रमेषु भूयिष्ठमंभाव्यफलेष्वर्माषु । तस्यातिथीनामधुना सपर्या स्थिता सुपुत्रेष्विव पादपेषु ॥ Or उत्तरराजः ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः स्फुटित-कमलामोदप्रायाः प्रवान्तु वनानिलाः । कलमविरलमत्युत्कण्ठं कृणन्तु शकुन्तयः पुनरिदमयं देवो रामः स्वयं वनमागतः ॥ Or रघुवंश II. 8-13 or नैषधचरित I. 78. The v. l. वदन्तः is not good as it does not keep every line separate. The third line breaks the symmetry as it has no word in the instrumental plural like शब्दैः and शिरोभिः. The metre is मालिनी.

निर्वृतिः happiness. किं नु खलु (‘नु पृच्छायां विकल्पे च’, निषेधवाक्यालंकार-जिज्ञासानुनये खलु) what possibly ? ईषत् वलिताः कन्धराः यैः, निश्चलैभ्यः मुखेभ्यः निःसरन्तः दर्भकवलाः येषां ते, समुन्नमितः दत्तः एकः कर्णः यैः ते. This describes the deer. They had their necks slightly turned, the mouthfuls of the half-chewed cud slipped out of their mouths which had become inactive, they had raised one of their ears for listening to the sound and they had their eyes closed in the happiness of their peaceful life. This was because they wanted to make sure of the sound. Cf. the कादम्बरी, description of the horse for such an animal behaviour : उन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुख्याभूतेन इन्द्रायुधेन प्रथममाकर्णितं वीणातन्त्राङ्गकारमिश्रम् गीतशब्दम् etc. कन्धराः ग्रीवाः necks, therefore heads. निश्चल motionless because they had their attention fully taken up by something happy and pleasing. दरदलिताः half-chewed दर्भ-विशिष्टाः कवलाः mouthfuls of *darbha* grass. समुन्नमित raised (causal of समुन्नम्) एकः कर्णः note the minute detail of the description. सुखेन निमीलितानि लोचनानि यैः who had closed their eyes in happiness.

I. 12. एते व्याजिह्वाङ्गाः कुरङ्गाः दन्तातरालस्थिततृणकवलच्छेदशब्दं निशम्य स्थानप्राप्त्या प्रकटितगमकां मन्द्रतारव्यवस्थां दधानं, निर्हीदिन्याः विपश्च्याः अलिङ्गतेन, इव तन्त्रीखनेन मिलितं स्फुटललितपदं गीतं आकर्णयन्ति ।

The verse contains many technical terms. We first of all annotate the words. स्थान a note, a tone, a modulation (V. S. Apte). It seems that स्थान is the place from where a note arises :—यदूर्ध्वं हृदयग्रन्थेः कपालफलकादधः । प्राणसंचरणस्थानं स्थानमित्यभिधीयते ॥ उरः कण्ठःशिरश्चेति तत्पुनस्त्रिविधं मतम् । So the स्थानs are three : the chest, the throat and the top (Śiras) of the palate from which respectively the *Mandra*, *Madhya* (also known as *Sama*) and *Tāra* tones arise. [(हृदि मन्द्रो, गले मध्यो मूर्ध्नि तार इति क्रमात्) = मन्द्र (bass), मध्य (tenor) तार (treble.)] So स्थानप्राप्त्या means : by attaining to the respective place of origin. [This स्थान is attained by the प्राण or वायु.] Principal Karmarkar quoting the authority of Sardar G. N. Mujumdar says that स्थान in स्थानप्राप्त्या means rhythm. We prefer the meaning given by Apte, viz. modulation (of the pitch). मन्द्रतारव्यवस्थां The arrangement of the *Mandra* and *Tāra* notes. The student should note that व्यवस्था means the proper production (of these notes). This is from Mandra to Tāra and back. This is done by passing through the *Madhya*, for it is told : मन्द्रात्तारं न गच्छेत् तारात् वा मन्द्रम् । Read Sivarāma—मध्यमस्थानं कण्ठं अस्पृष्ट्वा उभयत्र व्यवस्था न घटते । व्यवस्थाशब्देन स्वराणां ऊनाधिक्यं तद्वादनदण्डेन्द्रियवैशुण्यादुपजायते ।...मध्यमस्य व्यवस्थाया उत्थानविश्रान्तिलक्षणायाः अभावात् द्वयोः उपादानम् । प्रकटितगमकां स्वरोत्थानः प्रकारः तु गमकः परिकीर्तितः । स कम्पितादिभेदेन स्मृतः सप्तविधः बुधैः ॥ स्वश्रुतिस्थानसंभूतां छायां श्रुत्यन्तराश्रयाम् । स्वरो यद् गमयेद् गीते गमकः असौ निरूपितः ॥ The way in which a tone is produced from the sthāna of another by raising or lowering the voice. This is what is known as आलाप. The मन्द्रतारव्यवस्था involves these *Gamakas*. These are seven : कम्पन, स्फुरित, उत्तम, त्रिभिन्न, त्रिरूप, अन्दोलित and आहत. Compare also.

कम्पात् कम्पितम् ईरितं स्फुरितं इत्युक्तं द्रुतावर्तनात् ।

त्रिस्थाने चलनात् त्रिभिन्नं उदितं लीनं च मासृष्यतः ॥

तोयावर्तवत् आमनन्ति तिरुपं (त्रिरुपं V. 1.) डोलावत् अन्दोलितम् ।

तोयापातवत् आहतं च गमकान् सप्तस्वराणां विदुः ॥

Here they are enumerated as कम्पित, स्फुरित, त्रिभिन्न, लीन, त्रिरूप, अन्दोलित and आहत. For the first enumeration compare :

द्रुतत्रिगुणवेगेन यत्र स्यात् स्वरकम्पनम् ।
 कम्पनं नाम गमकं आहुः गमककोविदाः ॥
 द्रुतद्विगुणवेगेन विद्यात् स्फुरणसंनिभम् ।
 गमकं स्फुरित-आख्येयम् अभ्यधात् गायकोत्तमः ॥
 मसृणो द्रुतमानेन स्वरो यत्र विधीयते ।
 लीन-अभिधानो गमको गायकैः उक्तः उत्तमः ॥
 स्थानत्रितयसंस्पृशं व्यक्तस्वेदघनस्वरः ।
 त्रिभिन्ननामकः असौ स्यात् गमको हृदयंगमः ॥
 ध्वनिः डमरुकस्य इव लघोः अस्फोटने द्रुतम् ।
 यादृक् तदनुकारी स्यात् गमकः त्रिरूपाभिधः ॥
 स्वरस्य लघुमानेन यास्मिन् अन्दोलनं भवेत् ।
 अन्दोलित-अभिधानो असौ गमको लक्षितः स्फुटम् ॥
 आप्रहं स्वरमाहत्य स्वरो यत्र निवर्तते ।
 आहत-आख्यः स गमको गीतज्ञैः संप्रकीर्तितः ॥

प्रकटितसमतममन्द्रतारव्यवस्था ..निर्हादिन्याः is another reading where सम is included with मन्द्र and तार notes. In this reading the reference would be to विपक्षी, while the reading adopted by us मन्द्रतारव्यवस्था etc. refers to गीतम्. निर्हादिनी resounding. विपञ्च्याः—विपक्षी a lute. वीणा तु वल्लकी विपक्षी—अगर. विपक्षी is a lute with nine strings. सप्ततन्त्री भवेत् चित्रा विपक्षी नवतन्त्रिका । विपक्षी कोणवाद्या स्यात् चित्रा च अङ्गुलिवादना ॥ नाट्यशास्त्र XXX. The विपक्षी is struck by the कोण and not by the अङ्गुलि. कोण is the bow, the fiddle-stick. दन्तानाम् अन्तराले स्थिताः तृणकवलाः (The mouthfuls of grass which were still in between the teeth. Some mouthfuls had already dropped down) तेषां छेदः तस्य शब्दम् the noise of these bits (of monthfuls etc.) The idea is that the deer stopped the chewing for fear of being unable to hear the music. नियम्य restraining, muffling. व्याजिह्वाज्ञाः—व्याजिह्वानि अज्ञानि येषां crooked. It can also mean idle or slothful i.e. inactive or motionless. Cf. जिह्वास्तु कुटिलैः—अमर. तन्त्रीस्वन the sound of the strings. मिलितम् mixed with, united with.

अलिरुतं the humming of the bees. कुरङ्गाः Deer. स्फुट-ललितपदं—स्फुटानि ललितानि च पदानि यस्मिन्. ललितं त्रिषु मुन्दरे—शब्दार्णव. स्फुट clear. ललित beautiful. कौमलेः अङ्गुलितलैः अभिहन्यमानाः struck by the delicate fingers. नातिस्फुटम् not very distinctly. (अतिस्फुटशब्देन न शब्दस्य समासः, न तु नञः). कणन्ति sound, produce a gentle sound. काकली प्रधानं यस्मिन् यथा स्यात् तथा. काकली an indistinct sound. A low and a sweet note. काकली तु कले सूक्ष्मे—अमर. Cf. Śivarāma—अत्र च आप्तोपदेशसिद्धः निषादवान् एव काकली संज्ञो भवति। So it is the ni of the Indian music. Śivarāma further says: अत्र निषादस्य द्विश्रुतत्वात् अनुदात्ताविष्टत्वात् च मन्दशर्त्तानां स्त्रीणां प्रयोगे चातुर्यं कल्प्यते। तथा Hence. It seems the hero is adducing reasons for his conclusion that it is some *lady* who is singing. The first is that the कणन is नातिस्फुट. The second reason is that the song has the काकली as a prominent feature. Why a काकलीप्रधान song leads to this inference is supplied by what Śivarāma says above. उपवीणयति—वीणया उपगायति (‘मत्यापपाश’—इत्यादिना उप-उपपदात् वीणाशब्दात् णिच्). It is a denominative from वीणा. Cf. कादंबरी—गीत्या देवं विरूपाक्षं उपवीणयन्तीम् or रघु. VII. 33. उपवीणयितुं ययौ रवेः. Or N. 6.65, Ki. 10.38. द्रष्टुम् अनर्हः not fit for seeing—if she is married. *Kanyakās* are usually fit to be looked at. It is परकलत्रं that is अनिर्वर्णनीयं (Śāk V.) गुल्मकः a cluster of trees. तमाल Tamala tree. Its bark is very dark. It is used for comparison by Sanskrit poets.

The student may note here that the words वन्याः खलु देवताः does not support a Buddhistic atmosphere for this play. संस्कृतं आश्रित्य Women usually speak in Prākṛita in Sanskr̥ta dramas. शौरसेनी प्रयोजक्या तादृशानां च योषिताम्। आसामेव तु गाथासु महाराष्ट्रीं प्रयोजयेत्। More-over a song ought again to be in Mahārāṣṭrī. But if some special importance is to be shown then a different language (i. e. Sanskr̥ta) may be used! कार्यतः च उत्तमादीनां कार्यः भाषाव्यतिक्रमः ॥ The *uttama* character may speak in Sanskr̥ta. In the *Mṛcchakatika* Vasantaśeṇā speaks Sanskr̥t in the 4th and 5th acts. The नाट्यशास्त्र says:—‘मिश्रवाद्यचराणां च प्राकृतं सम्प्रयोजयेत्। बाले ग्रहोपसृष्टे स्त्रीणां स्त्रीप्रकृतौ तथा ॥ XVIII. 33. It further says,—

वृषपत्न्या भवेत् पाठ्यं संस्कृतं द्विजसत्तमाः । XVIII. 28. But again नायिकानां सखीनां च सौरसेन्यविरोधिनी ॥ The following is usually quoted as from Bharata :—योषित्सर्ग्वीवालवेद्याकृतवाप्सरसां तथा । वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥

I. 13. उत्फुल्लकमलकेसरपरागगौरयुते भगवति गौरि युष्मत्प्रसादेन मम अभिवाञ्छितं प्रसिध्यतु ।

उत्फुल्लानि कमलानि तेषां केसराः तेषां परागः तद्वद् गौरी युतिः यस्याः तथाभूते (हे भगवति). उत्फुल्ल fully blossomed P.P.P. of उत्+फल् । P. It is irregularly formed by the Vārttika उत्फुल्लसंफुल्लयोः उपसंख्यानम् (Pāṇ VIII. 2.55). केसराः filaments. “ किंजल्कः केसरोऽस्त्रियाम् ”—अमर. परागः pollen. “परागः पुष्परजः”—अमर. गौरा—री white or yellowish. युतिः brilliance. भगवति. Oh divine, venerable one; (possessed of भग. भग is defined in विष्णुपुराणः ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञानाविज्ञानयोः चैव षण्णां भग इति ईरणा ॥) अभिवाञ्छितं Desire i.e. the acquisition of a suitable husband. युष्मत् प्रसादेन by your favour. The plural is to include शिव, गणपति etc. in her family. हि According to मम्मट this śloka is an instance of निरर्थकत्व (काव्यप्रकाश VII). हि cannot according to him mean ‘because’ for no cause or effect is described; it cannot mean ‘certainly’ as it would make Gauri look smaller. It cannot well be taken with प्रसिध्यति as it predicts a future event whose certainty cannot be guaranteed. The प्र of प्रसिध्यतु is again useless as the sense of प्रसिद्धि is not indicated. The epithet उत्फुल्ल° is useless as no additional meaning is imparted to Gauri’s powers of granting prayers. Gauri, being of such a complexion does not become more powerful to grant the boon. The plural युष्मत् too is inconsistent when Gauri is addressed in the singular !

अहो गीतं etc. shows wonder. This is necessary according to the Kāvyaaprakāśa as there is a transition from the śānta to the śṛṅgāra. This is facilitated by this inclusion of adbhuta. The hero did not like enjoyment (Cf. रागस्यास्पदं verse) and

now he is going to fall in love with Malayavati.
यथा नागानन्दे शान्तस्य जीवमूतवाहनस्य अहो गीतम् । अहो वादित्रम् । इत्यद्भुतं
अन्तः निवेश्य मलयवतीं प्रति शृङ्गारो निवेशितः । (का. प्र. VII)

1. 14. अत्र अमुना दशविधेन अपि व्यञ्जनधातुना व्यक्तिः लब्धा, अयं द्रुत-
मध्यलम्बितपरिच्छिन्नः त्रिधा लयः विस्पष्टः, गोपुच्छप्रसुग्धाः तिस्रः अपि यतयः
क्रमेण संपादिताः, त्रयः तत्त्वौघानुगताः वाद्यविधयः च सम्यक् दर्शिताः ।

This verse gives an explanation regarding the
very accurate and scientific playing on the lute
by Malayavati. दशविध of ten kinds व्यञ्जनधातु-धातु is
the actual mode or skill of production.

धातुर्नाम वाद्यवादनविधिः

These modes are of four kinds :

विस्तारः करणः चैव आविद्धः व्यञ्जनः तथा ।

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चत्वारो धातवः ज्ञेयाः वादित्रकरणाश्रयाः ॥ नाट्यशास्त्र XXIX. 81.

The व्यञ्जनधातु or the Vyanjana mode is again of
ten kinds :—

व्यञ्जनधातुः ज्ञेयः कलतलनिष्कोटितान्यथोन्मृष्टम् ।

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रेफामृष्टपुष्पानुस्वनितं बिन्दुरनुबन्धः ॥ नाट्यशास्त्र XXIX. 89

५ ६ ७ ८ ९ १०

The ten kinds are thus defined :—

अङ्गुष्ठाभ्यां तु तन्त्रीणां स्पर्शनं यत् कलं तु तत् ।

वामेन पीडनं कृत्वा दक्षिणेनाहतिस्तलम् ॥ ९० ॥

सव्याङ्गुष्ठप्रहारश्च निष्कोटिमिहोच्यते ।

सव्याप्रदेशिनीधातुमुन्मृष्टम् इति संज्ञितम् ॥ ९१ ॥

सर्वाङ्गुलिसमाक्षेपात् रेफ इत्यभिधीयते ।

कनिष्ठाङ्गुष्ठकाभ्यां तु दक्षिणाभ्यामधोगतम् ॥ ९२ ॥

तन्त्रीषु त्रिप्रकारं वापि—अवमृष्टं इति स्मृतम् ।

कनिष्ठाङ्गुष्ठसंयुक्तं पुष्पं इति अभिधीयते ॥ ९३ ॥

तलस्थानेऽधरन्यासः तथा—अनुस्वनितं उच्यते ।

गुर्वक्षरैकतन्त्र्यां तु बिन्दुः इति अभिसंज्ञितः ॥ ९४ ॥

व्याससमासादेशामनुबन्धः सार्वधातुको ज्ञेयः ।

इति दशविधः प्रयोज्यो वीणायां व्यञ्जनो धातुः ॥

व्यक्तिः a clear exhibition, or manifestation, playing, showing. लयः the time in music. तालान्तरालवर्ती यः स कालो लयमुच्यते । It is of three kinds त्रिविधः स च विज्ञेयः द्रुतो मध्यो विलम्बितः । परिच्छिन्न characterized by. द्रुत rapid, मध्य middling, विलम्बित slow. यतयः the pauses. लयप्रवृत्तिनिमयो यतिः इत्यभिधीयते । समा (plain, level) स्रोतोगता (stream-like, or rapid, it is also called स्रोतोवहा) चान्या गोपुच्छा (like the cow's tail) त्रिविधेति सा ॥ गोपुच्छा-पूर्वं लघु मध्ये दीर्घा कमेण पुनः लघुतां प्राप्ता एवस्वरूपा. It may be the 'प्रथमठाय' as Mr. Karmarkar says गुहमिलैर्घुभिश्चैवमपि भावितमक्षरम् । लम्बिता येन भूयिष्ठा गोपुच्छा दक्षिणे यतिः ॥ सम्पादिताः accomplished. The variant संवादिताः is good also.

वाद्यविधयः modes of playing on musical instruments. तत्त्वं भवेत् अनुगतं ओषः च इति निरूपितम् । गीतानुगं त्रिप्रकारं वाद्यं तद्वत्समुच्यते । त्रिविधं गीते कार्यं वादित्रं वैष्णम् एव वाद्यज्ञैः । तत्त्वं तथाप्यनुगतं ओषो वा नैककरणं तु ॥ Also compare : त्रिविधं वैष्णवं वाद्यं कर्तव्यं गीतसंश्रयं तज्ज्ञैः । तत्त्वं तथा-अनुगतं ओषः चानेककरणसंयुक्तम् । (नाट्यशास्त्र 29.102) लयताल-

१ २ ३
वर्णपदयतिगीत्यक्षरभावकं भवेत् तत्त्वं । गीतं च यदनुगच्छेत् अनुगत इत्युच्यते वाद्यम् ॥ १०३ ॥ आविद्धकरणबहुलं उपर्युपरिपाणिकं द्रुतलयं च । अनपेक्षिगीतार्थं वाद्यं च-ओषं बुधैः ज्ञेयम् ॥ १०४ ॥ स्थिते तत्त्वं प्रयोक्तव्यं मध्ये चानुगतं भवेत् । द्रुते चोषं प्रयुज्जीयादेश वाद्यगतो विधिः ॥ १०५ ॥ The reading आत्तोद्यानुगता is to be rejected as it does not describe all the three *Vidhis*. The metre is शार्दूलविक्रीडित. It may be noted that this verse is the same as III. 10 in *Priyadarśikā*. [धातु may mean राग. See राघवमट्ट on शाकुंतल I-तवास्मि गीतरागेण etc. लय falls under the general category of ताल. Compare the commentary in *Mallikāmaruta*. द्रुत allegro, मध्य Moderate, विलम्बित Adagio]. भर्तृदारिका Princess. राजा भट्टारको देवः तत्पुता भर्तृदारिका-अमर. Also 'वाच्या प्रकृतिभिः राज्ञः कुमारी भर्तृदारिका !' दारिका daughter. Cf. the usual taunt दारिका हृदयदारिका पितुः । अग्रहस्त हस्तस्य अग्रणि अग्रहस्ताः fingers The परनिपात (being placed as a latter member in a compound) of the word हस्त is to be explained by treating it as a compound of the राजदन्तादि class: it is an आकृतिगण, Or dissolve अग्रः च असां

हस्तः च (as a कर्मधारय) इति समानाधिकरण समासः । हस्ताग्राप्रहस्तयोः गुणगुणिनो भेदभेदात् । वामन. When the form is अग्रहस्त we are to suppose an अभेद in the गुण and गुणिन् (अग्र and हस्त respectively) whereas if the form is हस्ताग्र there is भेद [some dissolve it as हस्तस्य अग्रे and resort to वा आहिताग्न्यादिषु which really applies to Bahuvrīhi compounds; but is made to serve *tatpurush* cases for justifying the पूर्वनिपात of अग्र]. साधिक्षेपम् scornfully, with disapprobation. हञ्जे a particle used in addressing a female servant—हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखां प्रति—अमर एतावन्तं कालं—अत्यन्तयोगे द्वितीया. कन्यकाजनेन दुष्करैः कन्यका is unmarried. कन्या एव कन्यका. The Nirukta derives कन्या—कमनीया भवति : क इयं नेतव्या इति वा कमनेनानीयते इति वा, कमनेर्वास्यात्कान्तिकर्मणः (IV. 15). ' कन्या त्वजातोपयमा सलज्जा नवयौवना '—विश्वनाथ. An unmarried girl. अनुकम्पार्हाः कन्याः कन्यकाः (अनुकम्पार्थे कन्). कन्यका is also a technical term for a girl ten years old. अष्टवर्षा भवेद्गौरी नववर्षा तु रोहिणी । दशमे कन्यको प्रोक्ता अत ऊर्ध्वं रजस्वला—शब्दकल्पद्रुम. कन्यकाजन is simply 'a maiden'. The word कनीयम् must have been formed from कन्य. [Also see Apte under कन्यका where he considers कन्यका as a variety of नायिका in dramas. Cf. भा. द.] नियमाः च उपवासाः च तैः नियम is a व्रत—a vow. नियमो मन्त्रणायां च प्रतिज्ञानिश्चये व्रते—मेदिनी उपवासः a fast. There is a reading उपासनैः which is also good. निर्दोष, दर्शनाः. Because they are not married. निर्दोषं दर्शनं यासां ताः. One must not look at another's married wife. This very expression is found in the *Priyadarsikā* II. The प्रतिज्ञायौगंधरायण in Act III has also a similar idea. बालभावे या मुलभा लज्जा साध्वसं च तस्मात् (लज्जा च साध्वसं च तयो समाहारः) ; fear. मीतिर्भाः साध्वसं भयम्—अमर. तमालान्तरेण from behind the *tamāla* tree. There is a variant लताजालान्तरेण which would mean "through a hole in the thicket of creepers." अन्तरमवकाशावधि परिधानान्तर्धमेदतादर्थ्ये—अमर. विज्ञान special knowledge, practical skill. Cf. प्रयोगविज्ञान in शाकुंतल.

नागकन्यका a Nāga damsel; a girl of the Nāga race. It is evident from the following verse that *Jimūtavāhana* considers her to be a denizen of *pātala* The Nāga females were reputed for their

beauty. Arjuna had married Ulūpi from these races. The Nāgas are mentioned separately in the Bhagavadgītā (सर्पणामस्मि वासुकिः । अनन्तश्चास्मि नागनाम्, X.28,29.) and are differentiated from Sarpas. However our text seems to regard them as identical, even with the Mahābhārata which relates the episode of Vāsuki being elected the king of the nāgas: अनन्तेऽभिप्रयाते तु वासुकिः स महाबलः अभ्यषिच्यत नागैस्तु देवैरिव वासवः ॥ (आदिपर्व 36). It is doubtful from the description (later in this drama) of Saṅkhacūḍa if the poet had the Nāgas of the Assam regions in mind. It seems to have been a race which must have worshipped the serpents. It might be useful to know that the word *nāga* is also derived from *nagna* (naked) and the word *nāga* is also found in the Buddhist and Jain literature. Another school of thought derives the word from *naga* (a mountain). The student who is more interested in pursuing this subject may read "Golden Bough" by Frazer or "Serpent Worship." In the Mahābhārata Arjuna seems to have driven out the Nāgas from the Khāṇḍava forest in retaliation of which probably *Takṣaka* later killed his grandson Parikṣit. *Takṣaka* also helped *Karṇa* against the Pāṇḍavas. Later on Janamā-jaya performed the "Śarpa-sattra" killing thousands of these *nāgas*, when *Takṣaka* sought Indra's intervention and survived! The *Sarpas* were 'Poisonous' (*saviṣa*) i.e. they troubled the Aryans and the *nāgas* were (*nirviṣa*) non-poisonous' i.e. harmless. *Vāsuki*, *Takṣaka* belonged to the former while *Ananta* and *Śeṣa* belonged to the latter. The *Rajatarāṅgiṇī* mentions *Nāgas* and *Nāga* princesses. The *Lalitavistara* and *Mahāvamsa* also refer to the *nāgas*. The *Viṣṇu Purāṇa* and the *Bhāgavata Purāṇa* refer to the 'nine' *Nāga* kings. Coins of some *Nāga* kings are available and the king *Gaṇapati Nāga* was a contemporary of *Samudrugupta*. These *nāgas* seem to have reigned at Padmāvatī (modern Narwar or Nalwada in Malwa). The first king of Kashmir

was a Nāga-king, *Niḷa*. In the 7th century the Karkoṭa family ruling in Kashmir was a nāga family. Negapattam, Nagpur, Nagaon, Nagor and such other words must point out to the former Nāgas regimes. The Nāgas may have been a race from the South and must have later spread in the North in Kashmir and the Himalayas. The Mahars are probably (if philological equation of Nāka-Nākha = Nāga is correct) descendants of the Nāgas. विद्याधरस are followers of Indra of whom several persons were kings. It is known that there used to take place inter-marriages between men and Vidyādharas. They were known as *Kāmarūpiṇah*, *Khēcaras*, *Nabhascaras*, *Priyamvadas* etc. Some more information regarding Vidyādharas can probably be culled from the Br̥hatkathā. सिद्ध also a class of semi-divine beings. Were they possessed of the eight 'siddhis'?

I. 15. यदि इयं स्वर्गस्त्री तत् हरेः चक्षुःसहस्रं कृतार्थम् अभवत्, नागी चेत् अस्याः मुखे सति रसातलं शशभृता न शक्यं, इयं विद्याधरी चेत् नः जातिः सकलाः न्यजातिजयिनी, यदि सिद्धान्वयजा स्यात् ततः त्रिभुवने सिद्धाः प्रसिद्धाः ।

स्वर्गस्त्री a damsel of heaven. हरेः of Indra. Indra is reputed to possess a thousand eyes. They are ascribed to the curse of Ahalyā (wife of Gautama) whom he ravished. There is another account in the Ādiparvan where we are told (adhyāya 231) that these eyes were due to Indra's wishes to see *Tillottamā* about whom there was quarrel between *Sunda* and *Upasunda*. This is a travesty of the original Vedic account of the pursuit of Dawn by the sun in R̥gvēda. Indra had no occasion to use his eyes for want, obviously, of so beautiful an object. Therefore if this lady happens to be a divine lady then *Indra* will have the fruit of possessing the thousand eyes. *Indra* is shown to go after women and to be an inveterately lewd person. Cf. *Kumārasambhava* III. 7 and 8. कामेकपत्नी-व्रतदुःखशीलां लोलं मनश्चास्तया प्रविष्टां । नितम्बिनीमिच्छासि मुक्तलजां कण्ठे स्वयंप्राह्

निष कबाहुम् ॥ कयासि कामिन्दुरतापराधात्पादानतः कोपनयावधूतः । यस्याः करिष्यामि
दृढानुतापं प्रवालशय्याशरणे शरीरम् ॥ नागी a *Nāga* female. If
the lady belongs to the *Nāga* race, then *Rasātala*
would have a moon surely. The idea is that *Rasā-*
tala is without a moon. So with this lady's face the
need for the moon is more than fulfilled. The *nāgas*
are said to be residents of *Patāla* (i.e. *Rasātala*)
nether regions which are dark. *Vāsuki* reigns over
them. शशं विमर्ति इति शशभृत् the bearer of the hare.
The spots of the moon are held by men to represent
various figures. There is a 'man' in the moon.
So there is a 'hare'. The following Sanskrit-verse
gives some of these conceits—अङ्कं केऽपि शशङ्किरे जलनिधेः
पङ्कं परे मेनिरे सारङ्गं कर्तिचिच्च संजगदिरे भूच्छायमैच्छन्परे । इन्दोर्यदलितेन्द्रनी-
लशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥

जातिः race, family. नः our. *Jmūtavāhana* belonged
to the *Vidyādhara* race; hence the 'नः सकलासु अन्यासु
जातिषु विजयिनी ।' Our race has stood victorious among
all others. By the skill in music and the great un-
paralleled beauty of this maiden the *Vidyādharas*,
if she belonged to them, are a pre-eminent race
now. *Vidyādhars* are so called because they are supposed
to possess गुटिकाञ्जनादि विद्या. सिद्धानां अन्वये जायते असौ. अन्वय is
race or family. 'अन्वयायोऽन्वयो वंशो'—अमर. त्रिभुवने-त्रिषु भुवनेषु
(समाहारः). The *Siddhas*, if she were born of them,
would now become far-famed; so far they were
little known [प्रसिद्ध embellished (also)]. Her beauty
would make them illustrious. There is व्यतिरेक in the
2nd line; and संदेह in the whole verse.

This verse contains what is technically known
as the *bija* of *Śṛṅgāra* which is to be found in the
first three acts. दिष्ट्या fortunately, 'दिष्ट्या समुपजोषं चेत्यानन्दे'
—अमर. गोचरे in the range of; मन्मथ love. The *Vidūṣaka*
is now glad that the hero who was so far only
pursuing a meditative and philosophical attitude
has after all this long while now come to think of
love. भोजनं अभिनीय The *Vidūṣaka* now wistfully
looks forward to a grand dinner since the Prince
was sure to marry. The *Vidūṣaka* is shown to be

fond of good food. Cf. the Vikramorvaśīya, III (सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः) where the Vidūṣaka compares the crescent moon to a broken sweet-ball ! The Ratnāvali contains references to his gluttony (मोदकः, Act. I IV). In the Śākuntala also we have किं मोदकखादिकायाम्—(Act. I). In the Svapnavāsavadattam this gay Brahmin also thinks of eatables and has a good word for Vāsavadattā because she gives him dainty food. (Act IV—प्रकृतिमधुरमुकुमाराणि मोदकखाद्यानि etc.). The Vidūṣaka in the Mālavikāgnimitra is very fully drawn. His epicurean habits are referred to in act II (पानभोजनं त्वरितमानय) there. ननु भणामि repeated from before as there was no reply from Malayavati. अकृताह्लादायाः न कृतः आह्लादः यया who did not show pleasure or favour or अकृतः आह्लादः यस्याः who was not pleased. हञ्जे—चेष्टयाः आमन्त्रणम्. Cf. The Nāṭyaśāstra. समानाभिस्तथा सख्यो हलभाष्याः परस्परम् । प्रेष्या हञ्जेति वक्तव्या स्त्रिया या तूत्तमा भवेत् ॥ अविक्षिप् treat with disrespect. जानामि I know. विज्ञानातिशय superior skill. असाधारण uncommon, extraordinary. चक्रवर्ती—(चक्रं = राजमण्डलं वर्तयति इति) an emperor, one who rules over a circle of kings. Or चक्र the region from sea to sea (आसमुद्रक्षितिः). The student is probably aware of the pun : तत्र तन्वि कुचौ एतौ नियतं चक्रवर्तिनौ । आसमुद्रक्षितिःशोऽपि भवान् यत्र करप्रदः ॥ (उद्धट) Cf. वरूथिनी बलं सैन्यं चक्रं चानीकम्—अस्त्रियाम्” and “चक्रं राष्ट्रं”—अमर. The word वियाधरचक्रवर्ती here prognosticates the future state of the hero. [It may be incidentally mentioned that *Chakravartin* also means one on whose palm the Cakra (Viṣṇu's discus) sign is observed, according to the Viṣṇupurāṇa]. पाणिग्रहण taking the hand in marriage. This is an extremely old practice. वरः There is a pun here, (1) Boon. (2) Chosen husband. तपोभिः इष्यते यः तु देवेभ्यः स वरो मतः (a boon.). व्रियते असौ a husband. भर्तृदारिका—वाच्या प्रकृतिमी राज्ञः कुमारी भर्तृदारिका, a princess. अवसरः occasion, opportunity. भवत्यै—नमः स्वस्ति—इत्यादिना चतुर्था । The heroine is to be addressed as भवती by the Vidūṣaka : वदेद् राज्ञी च चेटी च भवतीति विदूषकः । वर एव the pun is continued on the word ‘vara’ in the conversation. ते means तत्र and तुभ्यम् here. The Vidūṣaka wants to show that he has

heard their conversation. अपवार्य-रहस्यं कथ्यतेऽन्यस्य परावृत्त्याप-
वारितम् । (द. रू.). It may mean literally 'having pre-
vented or concealed others'. The third party is
not supposed to listen to it.

अनन्यसदृशा-अन्येनसदृशी न भवति तथा-distinct from others
unparalleled.

I. 16. तरलायतलोचने श्वसितकम्पितपीनघनस्तनि, इयं तनुः तपसा एव
अलं श्रमं गता, संभ्रमकारिणि पुनः किम् इति खिद्यसे ।

तरले आयते च लोचने यस्याः सा तत्संबुद्धिः. श्वसितेन कम्पितौ पीनौ घनौ
स्तनौ यस्याः तादृशि (स्तनशब्दात् 'स्वाङ्गाच्चोपसर्जनाद्'-इत्यादिना ङीप्). संभ्रमं
करोति इति, संबोधने रूपम्. The eyes of the lady are both
तरल and आयत, signs of beauty. They are tremulous
or unsteady and long. As the poet is now entering
on a description of Śṛṅgāra the description in the
next adjective is apt. अलं enough. The eyes etc.
provide the *uddīpana*. The flattering words are the
amubhāva. The *utakṇṭhā* that is displayed is the
Vyābhīcarī. This verse describes the Pūrvānūrāga
of the hero :—

श्रवणाद् दर्शनाद् वापि मिथः संरूढरागयोः ।

दशविशेषो योऽप्राप्तौ पूर्वरागः स उच्यते ॥

हुतविलम्बित metre. If the reading is किं खिद्यते it is a case
of an impersonal construction.

Vidūṣaka's speech in भवति...संभाव्यते is a clear
pointer to his desire to delay the departure of the
heroine. पठितविद्या etc. This is a usual trait of the
Vidūṣaka who is shown to be a very forgetful
creature. So his 'Vidyā' can at the most be re-
tained for a while, a *muhūrta* at the longest! He
can thus cause her to be there just for a while. बाष्मा-
त्रेणापि see the quotation from Manusmṛti given pre-
viously where वाक् चतुर्थी च सुन्दता is mentioned as always
present in the houses of gentlemen. (वाक् एव बाष्मात्रम्-
मयूरव्यंसकादित्वात् समासः). सम्भाव्यते is honoured. अनुरज्यते
feels glad. प्रतिपत्तौ मूढा. प्रतिपत्ति "knowledge of what must
be done." "प्रतिपत्तिः पदप्राप्तौ प्रकृतौ गौरवेऽपि च"—मेदिनी. Honour.

महान् अनुभावः यस्य तस्मिन् A personage, a great person. परिहासः शीलं यस्याः सा given to jest, jocular. तपसः an ascetic. It would be seen by the student that a sort of close resemblance is to be found in this Act and the first Act of the Śākuntala. This way of introducing the ascetic is hardly elegant. But see how the ascetics are introduced to the king Duśyanta in the Śākuntala. The entry of a character must be suggested according to Bharata : नासूचितः पात्रप्रवेशो भवेत्. संभावयिष्यति will think, dub me ! कुलपति is a teacher who teaches ten thousand ascetics: he gives them food and shelter. मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥ He was the head of this vast group. The student would find that he corresponds to the head of a teaching University as it were. युवराज heir-apparent. भविष्यत् the future. मलयवत्याः has to be connected with ; वर in वरहेतोः a compound. It thus becomes a case of what is technically called एकदेशी अन्वय. वरहेतोः for the sake of choosing of a groom, to find out his suitability as a husband of Malayavati. सवन bathing, bath; सवनं त्वध्वरे स्थाने सोमनिदर्शनेऽपि च-मेदिनी ; [मध्यं च तद्दिनं च (an aluk)]. There are three baths प्रातःसवन, माध्यंदिनसवन, and तृतीय सवन. Compare the छांदोग्य-ब्रह्मवादिनो वदन्ति यद्रसूनां प्रातःसवनं स्थाणां माध्यंदिनं सवनमादित्यानां च विधेषां देवानां तृतीयं सवनम् । As सवन refers here to Malayavati we should take it in the sense of a bath and not as an offering etc. आकार्यं (आकृ causal) having called. पांसुल (also written as पांशुल) (पांसव विद्यन्ते अस्मिन् इति पांसुशब्दात् लच् प्रत्ययः) full of dust, dusty. लच् is added to the सिष्मादि group and we get सिष्मल, शीतल, पांसुल-etc. The द्विरूपकोश gives both पांसु-शुः- ' तालव्या अथ दन्त्याश्च शम्बरशूकरपांशवः '. प्रकाशानि चक्रस्य चिह्नानि यस्यां where the cakra sign is clearly visible. The foot-prints showed the mark of the cakra (see next verse). पदवी line of foot-prints; पदपंक्ति row of footsteps. ' पदं शब्दे च वाक्ये च व्यवसायप्रदेशययोः । पादतश्चिह्नयोः स्थानत्राणयोरङ्कवस्तुनः '— मेदिनी. महानुभावस्य In a compound महत् is changed to महा according to ' आन्महतः—'.

I. 17. मूर्धनि ऐंषः उष्णीषः स्फुटः विभाति, सुबोः अन्तः इयम् ऊर्णा, ताम-
सानुष्कारि चक्षुः, वक्षःस्थलं हरिणा स्पर्धते, यथा च इदं पदद्वयं चक्राङ्कं तथा अयं
कःअपि विद्याधरचक्रवर्तिपदवीम् अप्राप्य नो विधाम्यति. मन्ये ।

उष्णीषः A mark of lines on the forehead left by wearing of a crown; (or) curly hairs coiled round the head resembling a crown. 'उष्णीष इति उष्णीषबंधने ललाटोपरि पट्टबन्धरेषा कथ्यते'—शिवराम in विमर्षिणी. It is therefore better taken as the *sāmudrika* mark. उष्णीषस्तु शिरोवेष्टे किरीटे लक्षणान्तरे—मेदिनी. It shows that the possessor will be a king who will wear the crown. ऊर्णा circle of hair between the eye-brows. ऊर्णा मेषादिलोमि स्यात् आवर्तं चान्तरा भ्रुवोः—अमर, or ऊर्णा भ्रूमध्यगावर्तं तन्तौ मेषादिलोमसु. भ्रुवोः अन्तः in between the eye-brows. तामरसानुकारि (तामरसं अनुकरोति तच्छीलम् इति) that imitates a lotus. पङ्केहं तामरसम्—अमर. It is compared to a lotus because it extended to the ear and was red. वक्षःस्थलम् The broad chest. हरिणा with that of a lion. Śivarama takes it to mean विष्णु by suggestion. कद्वयं is not a good variant for पदद्वयं. The tāpasa, Śāṇḍilya, cannot find it out from a distance. चक्राङ्कं च यथा. यथा should in fact be taken with each line—as all the characteristics show the *chakravartitva*. The बुद्धचरित has चक्राङ्कपादं स तथा महर्षिर्जालावबद्धाङ्गुलिपाणिपादम् । सोर्णभ्रुवं वारणवास्तिकोशं सविस्मयं राजनुतं ददर्श ॥ I. 65. The Lalitavistara has उष्णीषशीर्षो महाराज सर्वार्थसिद्धः कुमारः । ऊर्णा महाराज सर्वार्थसिद्धस्य भ्रुवोर्मध्ये जाता हिमरजतप्रकाशा सिंहपूर्वाधिकायपादतलयोर्महाराज सर्वार्थसिद्धस्य कुमारस्य चक्रं जाते etc. Cf. also the *Sāmudrika*—

अतिरक्तः करो यस्य ग्रथिताङ्गुलिको मृदुः ।
चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद् ध्रुवम् ॥
भ्रुवोर्मध्ये यस्य रोम भालश्चैव सुविस्तृतः ।
करे च चरणे चिह्नं चक्रादि स हि राज्यभाक् ॥

The verse contains the अनुमान अलङ्कार. The अनुमान would be like this :

अयं युवा लप्स्यमानचक्रवर्तिपदः ।
उष्णीषादि चक्रवर्तिलक्षणोपेतत्वात् ।
दुष्यन्ताशिशुभरतादिवत् ।

नो विश्राम्यति would not rest. वर्तमानसामीप्ये वर्तमानवद्वा—इति वर्तमान समीपे भविष्यति लट् । पदवी place, title, post. This verse is repeated in the V Act (V. 32). The metre is शार्दूलविक्रीडित.

अथवा कृतं etc. occurs in Śāk. I. कृतं enough of. चिरात्— (विधिर्विधाने दैवे च—अमर). This is a usual assumption. One does not know if one is to draw the conclusion that marriages were unhappy or unequal and therefore once in a while Brahmā has succeeded in bringing together a pair of unqualified equality. Cf. शाकुंतल-समान-यस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः V. 15. Compare also रघु VII. 14. परस्परं सृष्टुणीयशोभं न चेदिदं द्वंद्वमयोजयिष्यत् । अस्मिन्द्वये रूप-विधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत् ॥ Also कुमारसंभव VII. 66. अभ्युत्थान rising to greet. सर्वस्याभ्यागतो गुरुः । One who has come is higher (i. e. deserves a higher consideration) than all. The verse in full is

गुरुः अग्निः द्विजातीनां वर्णानां ब्राह्मणो गुरुः ।

पतिरेको गुरुः स्त्रीणां सर्वस्याभ्यागतो गुरुः ॥

अनुरूपभर्तृगामिनी (Cf. शाकुंतल IV गान्धर्वेण विवाहेन निवृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्ता) अनुरूपं भर्तारं गच्छति इति (अनुरूपः रूपस्य योग्यः). राजपुत्रि is dropped by one of the manuscripts, which is better, but may be a later emendation.

18. एकतः गुरुवचनम् अन्यतः दयितदर्शनसुखम् इति गमनागमनाविमूढं मे हृदयं अद्यापि दोलायते ।

The heroine now must obey the ascetic's call for the mid-day bath; but at the same time she desired to enjoy the pleasure of the sight of her lover. In this quandary she finds herself and hence is unable to decide what she must do, whether she should go or stay. दयितस्य दर्शनात् जातं सुखं. गमनं च अगमनं च तयोः विमूढम्. A similar idea we have in the Śākuntala—इतस्तपस्विकार्यभितो गुरुजनाज्ञा । and also कृत्ययोर्भिन्न-देशत्वाद् द्वैधीभवति मे मनः II. 17. It has been argued by some that this verse (18) is spurious. However considering that our dramatist does want to imitate the Śākuntala wherever he can it would appear to be genuine. The metre is आर्या.

I. 19. जघनाभोगभरमन्थरया अनया अन्यतः अपि व्रजन्त्या मे हृदये पदं निहितम् ।

जघनस्य आभोगः तस्य भरणे मन्थरं यानं यस्याः सा तथा. जघनं The hips and the loins. 'पश्चाद्विन्ध्यः स्त्रीकट्याः क्रीबे तु जघनं पुरः—अमर. आभोगः expanse. अन्यतः There is विरोधाभास. The lady

has established a place for herself in his heart; and she is physically going. Hence the विरोधाभास. मन्थर slow. भर weight. Cf. मेघदूतः 'श्रोणीभारादलसगमना'. The student may note that the विरोधाभास is removed by taking पद to mean the 'impression' of love. There is अनुप्रास and यमक in the first line; असङ्गति in the second, all making for a संसृष्टि.

प्रेक्षितव्यम् the object of sight; what deserved to be seen. So श्रोतव्यम् what deserved to be heard. (This is the conversation before the Gauri about the 'Vara' between the maid and princess Malayavati.) अहः मध्यं मध्याह्नः एकदेशिसमासः, 'अहोह एतेभ्यः—' इति अहम् शब्दस्य अहोदेशः । मध्याह्नस्य सूर्यस्य किरणैः सन्तापः तेन द्विगुणितः. धमधमायते rages fiercely. It is an onomatopoeia. It is a sound made by the bellows blowing. In the Mālavikāgnimitra we have the Vidūṣaka saying:—दृढं खलु विपणिगतकन्दुरिव म उदरान्तरं दह्यते II. The Vidūṣaka always refers to his gluttony and voracious hunger. He is unable to bear his hunger. Cf. शाकुन्तलः कथं बुभुक्षया खादार्थितव्योऽस्मि । VI. अपि shows that the Vidūṣaka would at least get these bulbs, roots and fruits with the ascetics if nothing more sumptuous is available. अये etc. This is similar to प्रियदर्शिका. सहस्रं दीधितयः (rays) यस्य the sun. भातुः करो मरीचिः स्त्रीपुंसयोर्दोधितिः त्रियाम्-अमरः मध्यम् the accusative is in accordance with अधिशीङ्स्थासां कर्म !

I. 20. तापात् तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्, संसक्तैः निजकर्ण-
तालपवनैः संवीज्यमानाननः हस्तोज्झितैः शीकरैः विशेषसिक्तहृदयः एषः गजानां पतिः
संप्रति गाढायल्लक्षदुःसहं दशां इव धत्ते ।

तत् क्षणे घृष्टानि चन्दनानि तेषां रसेण आपाण्डू कपोलौ. निजस्य कर्णौ तयो
तालः तस्य पवनैः संवीज्यमानम् आननम् यस्य तादृशः. विशेषेण सिक्तं हृदयं येन
तादृशः. हस्तेन उज्झितैः. गाढम् आयल्लक्षम् तेन दुःसहम्. तापात् (is to be
connected with each one of the following lines too). On account of the noon-day heat. तत्क्षणं at the very
moment when the heat was felt by him at his temples. आपाण्डू slightly white. संसक्तैः continuous.
कर्णताल is the flapping of the ears. तालः " वरतलेऽङ्गुष्ठमध्य-
माभ्यां च सम्मिते । गतिकालक्रियामाने करास्फाले द्रुमान्तरे "—मेदिनी. ताल

means the striking of the palms of the hands on one another to mark time in music, hence the other meanings. सित्त sprinkled. हस्तः trunk of the elephant. 'हस्तो नक्षत्रभेदे स्यात् करेशकरयोरपि'—विश्व. शक्तिरः spray, particles of water. 'शीकरोऽम्बुवृक्षाः स्मृताः'—अमर. हृदयं chest. 'हृदयं मन उरसोः' विश्वः. गाढायल्लक Deep longing. 'स्यात् आयल्लकम् आध्यायं उत्कण्ठोत्कालिका रतिः'—अमर. Here there is an inunendo. The *Gajapati* is to be taken to mean a hero longing for his beloved. On account of the heat (of the *anaṅgajvara* अनङ्गज्वर) the hero is compelled to use sandal paste on his cheek for cooling down the heat. Finding that the sandal paste is of no use the hero has to get a fanning by his servants to bring down the heat. Again the hero has also to use spray to wash his hands and feet etc. for the same purpose. दशा is to be interpreted as कामीजनदशा in this case.

This verse suggests *Vipralambha* in the case of the hero (that is to be depicted in the 2nd Act). The verse is in the शार्दूलविकीर्णित. For गाढायल्लक there is another reading गलायल्लक where लक is a tree. Its leaves or twigs are eaten by the elephants. Its meaning would be—"as intolerable as the fading Sallaka (tree)". The reading has no propriety. The इव cannot be connected. इति प्रथमोऽङ्कः—इति shows the end of the Act. अङ्क is thus defined :—

अङ्क इति लुटिशब्दो भावैश्च रमैश्च चिह्नयत्यर्थान् ।

नानाविधानयुक्तान् यस्मात्तास्माद् भवेदङ्कः ॥

यत्रार्थस्य समाप्तिर्यत्र च बीजस्य भवति संहारः ।

किञ्चिदिव लग्नविन्दुः सोऽङ्क इति सदावगन्तव्यः ॥

एकं दिवसप्रवृत्तं कार्यं त्वङ्केऽथ बीजमधिकृत्य ।

रङ्गं ये तु प्रवृत्त्याः सर्वेषां तत्र भवति निष्क्रान्तिः ॥ नाट्यशास्त्र ॥ २० ॥

The साहित्यदर्पण thus says about an अङ्क :—

प्रत्यक्षनेतृचरितो रसभावसमुज्ज्वलः । भवेदगूढशब्दार्थः श्रुद्रर्च्यकसंयुतः ॥

विच्छिन्नावान्तरैर्कार्यः किञ्चित्संलग्नविन्दुकः । युक्तो न बहुभिः कार्यैर्बीजसंहतिमात्रं च ।

नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् । आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥

नानेकदिननिर्वर्त्यकथया संप्रयोजितः । आसन्ननायकः पात्रैर्युतस्त्रिश्चतुरैस्तथा ॥
 दूराङ्गानं वधो युद्धं राज्यदेशादिविह्वलः । विवाहो भोजनं शापोत्सर्गो मृत्यु रतं तथा ॥
 दन्तच्छेद्यं नखच्छेद्यमन्यद् व्रीडाकरं च यत् । शयनाधरपानादि नगराद्यवरोधनम् ॥
 स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः । देवीपरिजनादीनाममात्यवणिजामपि ॥
 प्रत्यक्षचित्रचरितैर्युक्तो भावरमोद्धवैः । अन्तर्निष्कान्तनिखिलपात्रोऽङ्क इति कीर्तितः ॥
 [(सा. द, ६)]

While the दशरूपक has :—

यदा तु सरसं वस्तु मूलोदव प्रवर्तते ॥ २९ ॥
 आदावेऽ तदाङ्कः स्यादामुग्धाक्षपसंश्रयः ।
 प्रत्यक्षनेतृचरिता बिन्दुव्याप्तिपुरस्कृतः ॥ ३० ॥
 अङ्को नानाप्रकारार्थं संविधानरसाश्रयः ।
 अनुभावविभावान्यां स्थायिना व्यभिचारिभिः ॥ ३१ ॥
 गृहीतमुक्तैः कर्तव्यमङ्गिनः परिपोषणम् ।
 न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् ॥ ३२ ॥
 रसं वा न तिरोदध्याद्वस्त्वलंकारलक्षणैः ।
 एको रसोऽङ्गीकर्तव्यो वीरः शृंगार एव वा ॥ ३३ ॥
 अङ्गमन्ये रसाः सर्वे कुर्यान्निर्वहणेद्भुतम् ।
 दूराङ्गीनं वधं युद्धं राज्यदेशादिविह्वलम् ॥ ३४ ॥
 संरोधं भोजनं स्नानं सुरतं चानुलेपनम् ।
 अम्बरग्रहणादीनि प्रत्यक्षाणि न दर्शयेत् ॥ ३५ ॥
 नाधिकारिवधं क्वापि त्याज्यमावश्यकं न च ॥
 एकाहाचरितैर्कार्यमित्यमासन्ननायकम् ॥ ३६ ॥
 पात्रैस्त्रिचतुरैरङ्कं तेषामन्तेऽस्य निर्गमः ।
 पताकास्थानकान्यत्र बिन्दुरन्ते च बीजवत् ॥ ३७ ॥
 एवमङ्काः प्रकृतव्याः प्रवेशादिपुरस्कृताः ।
 पञ्चाङ्गमेतदवरं दशाङ्कं नाटकं परम् ॥ ३८ ॥

It would be marked that there should be an *amukha* at the beginning of the act; there should be the hero portrayed in action, there should be various *rasas* in the story, properly having the *anubhāva*, *vibhāva*, *Stayibhāva*, *Vyabhicaribhāva* etc. The main plot must not however be lost sight of in portraying the *rasas*; there should be one

chief *rasa* to which all others should be subservient; in the *nirvāṇa* (catastrophe) *adbhuta* should be employed; long travels, death, war revolution, sieges, dinners, baths, sexual acts, anointing, changing of clothes should not be shown directly on the stage. The death of the hero must not be shown. The matter of the Act should extend for as much as a day. There should be three or four characters who should all make an exit at the end of the Act. A drama should not have less than five and more than ten acts.

The student should find out if at the end of the play all these characteristics are found fulfilled.

ACT II

After a few days, may be a month after the first Act, the second Act opens. The conversation between the maids in the *pravēśaka* shows us that the heroine is suffering from love-fever. *Mitrā-vasu*, heroine's brother, is sent to arrange her marriage with *Jīmūtavāhana*, but he seems to have not still reported about it. The heroine has asked one of her maids to get the sandal-bower ready, where she desires to spend her day.

यथा stands at the beginning of a speech. हञ्जे Cf. हलेति सदशी, प्रेप्या हञ्जे, वंश्याञ्जुका तथा '—विश्वनाथ. मनोहारिका. A proper noun, name of the maid. चिरयति delays (चिरशब्दान् तत्करोति—इति णिच् a denominative from चिर). आर्य used here for showing respect to the elder brother. The repetition shows more haste. लघु quickly. 'लघु क्षिप्रतरं द्रुतम्'—अमर. चतुरिका another proper noun.

कुसुमानां अवचयः तेन यः परिश्रमः तेन निःसहम् शरदि आतपः तेन जनितः. बालानि कदल्याः पत्रानि तैः परिक्षिप्तः तस्मिन्. अवचय This word shows that the flowers would have to be collected by a stick etc. and are not within easy reach. If they are easy to get, we have the use of the form अवचाय. The घञभाव (absence of the termination घञ् which causes Vriddhi of the radical vowel) gives us that sense. Cf. हस्तादाने इत्यनेन प्रत्यासक्तिः आदेयस्य उपलक्ष्यते । हस्तादाने किम् । वृक्षाग्रस्थानां फलानां (or कुसुमानां as here) यथ्या प्रचयं करोति । The poets have often disregarded this rule. Cf. शाकुंतल—ततः प्रविशतः कुसुमावचयं अभिनयन्त्यौ सख्यौ (IV) while the शिशुपाल वध has VII. 71. अविरतकुसुमावचायवेदात्. शरद् season extends over the months of Āśvina and Kārttika, say in October and November. October heat is well-known all over India i.e. Bhārata. बाल very young. The word is meant to emphasize the coolness. परिक्षिप्तः surrounded by. i.e. covered with. चन्द्रमणि moonstone which is supposed by poets to ooze out at the sight of the moon It is also called चन्द्रकान्त,

Cf. द्रवति च हिमरश्मावुद्भूते चन्द्रकान्तः—उत्तरराम VI. संतापः heat. the Ceti properly says that this 'heat' would only grow in the bower! प्रवेशकः the interlude. There is another interlude called the विष्कम्भक. The प्रवेशक is thus defined in the दशरूपक—वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः । प्रवेशकस्तु नायाङ्के नीचपात्रप्रयोजितः । It is one of the five अर्थोपक्षेपक the other being: विष्कम्भक, चूलिका, अङ्कास्य and अङ्कावतार. The सा. द. (VI) defines the प्रवेशक thus : प्रवेशकोऽनुदात्तोक्त्या नीचपात्र-प्रयोजितः । अङ्कद्वयान्तावेक्ष्यः शेषं विष्कम्भके यथा ॥

Both the Praveśaka and Viṣkambhaka introduce an act to give information to the audience regarding past or future events not depicted on the stage. They also refer to happenings between two Acts. The Praveśaka employs only *nīca* characters, while the Viṣkambhaka (or Viṣkambha) may have purely *Madhya*, and *nīca* characters; the praveśaka can never come at the beginning of the 1st act; a Viṣkambhaka may occur there. (A Viṣkambhaka occurs in the IVth Act in this play.)

MAIN SCENE

The lovesick Malayavati goes to the sandal-bower Caturikā is keeping company Jimūtavāhana along with the Vidūṣaka comes to this place. The maid and Malayavati get behind an *asoka* tree to overhear these gentlemen. Jimūtavāhana relates his dream to the Vidūṣaka and desires to draw her likeness on a crystal slab. Malayavati gets disappointed not knowing that she is the object of his love. At this juncture Mitrāvasu steps in to offer his sister in marriage to the hero at the behest of his father. Jimūtavāhana is inclined to reject and Vidūṣaka directs Mitrāvasu to the hero's father. Malayavati now convinced apparently of her disappointment desires to hang herself by the neck and sends her maid away. The maid has been concealing near by. She screams for help. Jimūtavāhana, grasping Mylayavati's hand cannot

allow her to hang herself. There is enough of heart searching. The picture drawn on the crystal slab is seen by Malayavati who is now convinced of her error of judgment. A maid comes and tells now of the approval of Malayavati as his daughter-in-law by Jīmūtaketu, Jīmūtavāhana's father. The nuptials follow on that very day.

तदा at the Gauri temple meeting. पराङ्मुखीकृत्य a चित्र form. आत्मभरित्वम्—आत्मानं विभर्ति इति आत्मभरिः—“ फलेऽप्रीतिः आत्मभरिः च ” (आत्मन्+भृ+इन्) तस्य भावः तत्त्वम्. ‘ आत्मभरिः कुक्षिम्भरिः स्वोदरपूरके ’—अमर. Selfishness. The idea is that Malayavati is blaming her heart for having itself gone to the hero after not having allowed Malayavati herself in the last meeting at the Gauri temple to do so. It may be seen that the stage direction describes Malayavati as ‘*Sothāṇḥā*’—full of longing. This longing is accompanied by mental anguish. It is thus described :

रागे त्वलब्धविषये वेदना महती तु या ।

संशोषणा तु गात्राणां तां उत्कण्ठां विदुः बुधाः ॥

This is now the beginning of the description of the *Vipralambha* Śṅgāra. The heroine is therefore attributing selfishness to her own heart saying that the heart is such a bad companion. She never did anything without her heart's command, she enjoyed everything in its company and it had now left her alone leaving her behind. This is done by a kind of superimposition of the state of a bad friend on her heart (by the *sāmasokti* which is defined as : समासोक्तिः परिस्कृतिः प्रस्तुतेऽप्रस्तुतस्य चेत् in कुवलयानन्द). This state of her mind is technically called मनःसंगति, one of the *Kāmadāśas*.

चक्षुरागस्तदनु मनसः संगतिर्भावना च

व्याघ्रतिः स्यात्तदनु विषयग्रामतश्चेतसोऽपि ।

निद्राच्छेदस्तदनु तनुता निष्पत्तं च पश्चात्

क्षैपत्यं मूर्च्छा तदनु मरणं स्युर्देशास्तु क्रमेण ॥

The Śākuntala has a similar sentiment. Cf. हृदय प्रथममेव सुखोपनते मनोरथे कातरमात्रं न मुञ्चासि IV. Cf. रत्नावली Act II. also. स्मारिता reminded; this and also the remark : अन्यतः गच्छति below show that Malayavatī forgot that she had to go to the sandal-bower. The शून्यहृदयत्व referred to below is this absent-mindedness. Cf. Duṣyanta's absent-mindedness in Śākuntala VI. 5 or Vasantsenā's in Mṛcchakaṭika II. आयतनस्य मार्ग above shows how Malayavatī has been thinking of the past meeting. सलज्जम् The absent-mindedness was marked by the maid Caturikā, hence the direction. शून्यं हृदयं यस्याः This word also shows how the heroine was thinking of old things. Absentmindedness is always shown in the case of lovers. Cf. the Mṛcchakaṭika II or Mālavikāgnimitra IV. विगतं लक्षं यस्मात् तद्विलक्षं (aimlessly). विलक्षेण स्मितेन सहितं यथा स्यात् तथा with an aimless smile. विलक्ष is also interpreted as 'surprise', 'विलक्षो विस्मयान्विते' अमर. कुमुधानि आयुधानि यस्य God Madana. Madana has five arrows:—अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलश्च पञ्चते पञ्चबाणस्य सायकाः ॥ रूपशोभा the splendour of Beauty रूपस्य शोभा तथा. निर्जितः won, subdued, conquered. The idea is : Madana is surpassed in handsomeness by Jīmūta-vāhana. तस्य...कृतम् Madana has been unable to take cudgels against Jīmūtavāhana. अनपराद्धम् innocent, guiltless. The guilt is that of surpassing Madana. The really guilty person is the hero; but Madana is wreaking his vengeance against Malayavatī. (अपराध्यते: कर्तरि निष्ठा, ततः नञ् समासः). अबला weak, a woman. इति कृत्वा thinking thus. The use of the word अबला here may be compared with Mālavikā IV : सरति सहसा बाह्वीर्मथ्यं गताथ्यबला सती । प्रहरन् Present Participle nominative singular ('लक्षणहेत्वोः क्रियायाः' इति शतृप्रत्ययः). कथं न लज्जसे:— Cf. Ratnāvalī II भगवन्कुसुमायुध निर्जितसकलमुरासुरो भत्वा कथं स्त्रीजनं प्रहरन् लज्जसे । There is what is known as the प्रत्यनीक अलंकार defined in the Kāvya-prakāśa as :—प्रतिपक्षमशक्तेन प्रतिकर्तुं तिरस्क्रिया । या तदीयस्य तत्स्तुत्यै प्रत्यनाक तदुच्यते ॥ There is असङ्गात on account of the difference of the place of effect of the cause and its effect. घनैः पल्लवैः निरुद्धाः सूर्यस्य किरणाः यत्र तादृशम्. सम्भितम् this direction shows that the cetī has found out the real cause. The condition described

in हजे कस्मात्.....अपनयति is technically called अरात, संज्वर or विषयानिवृत्ति. Cf. Kumārasambhava V. 55 : न जातु बाला लभते स्म निर्वृतिं तुषारसंघातशिलातलेष्वपि । असंभावनीयम् impossible. The *ceṭi* desires to say that her mistress would not admit that the reason given was the proper reason. It is a matter of a delicate nature. लक्षिता am I marked or found out ? कः the *ceṭi* was going to finish the sentence taking ' *Vara* ' to mean boon, but Malaya-*vaṭi* impatiently breaks in and understanding it in the sense of " a husband " or " lover " asks, ' where, where is he ? ' or द्वित्राणि-द्वे वा त्रीणि वा (' संख्ययाव्ययासचा ' - इत्यादिना समासः, तदनु उच् प्रत्ययः). वक्तुं कामः यस्याः सा who desired to speak. The *म्* in the gerund is dropped before the word मनस् or काम according to ' लप्पेदवश्यम् कृत्ये तुं काममनसोरपि '. So वक्तुमनाः also. स्वप्ने प्रस्तुते when the topic of the talk was ' the dream '. विमुक्ताः कुसुमवाणाः (कुसुमनिर्मिता वाणाः) येन सः । मकरः ध्वजः यस्य God of love, who had discharged his arrows of flowers. The variant प्रविमुक्त or परिमुक्त would give us the meaning :—The God of love without his flowery arrows, i.e. the hero was Madana in all respects without his flowery arrows. अलकं स्पृशन्ती touching the curls. ' अलकाः चूर्णकुन्तलाः '—अमर. The word is used here in the neuter gender which is difficult to obtain except in the commentary of Mallinātha—" स्वभाववकाशयल्लोकानि तामां ". Cf. Meghadūta—" अलके बालकुंदानुविद्धं " चतुरिका खलु त्वम् There is a pun on the word. (Cf. similar puns on the word प्रियंवदा in शाकुंतल I or बकुलावलिका in मालविकाग्निमित्र III.) Cf. for a similar sentiment : परहृदयग्रहणपरिणता मदनिका खलु त्वम् (मृच्छ. II.) वरविषयकः आलापः—वरालापः स एव वरालापमात्रं तेन जनितेन. यद्यहं चतुरिका means : if my name is Caturikā (i.e. I am clever), or again ' if my name is Caturikā. ' i.e. On Oath I shall say etc. अभिरंश्यते would feel delighted, interested or concerned. साक्षम् with tears. ' अक्षमश्रु च '—अमर. भागधेयता fate, destiny, good luck. मधुसूदनः). The killer of Madhu, Viṣṇu. Madhu and Kaiṭabha were two demons. They ran away with the Vedas from Brahma. Viṣṇu by a clever trick got them back. वक्षःस्थलेन लक्ष्मीं उद्वहन् carrying Laxmī on his broad bosom. The answer is that

Jimūtavāhana would not rest till he had secured Malayavati. खजनः one's person, *i.e.* a friend. प्रियं वर्जयित्वा leaving the pleasant things. A friend cannot but talk pleasant things or make flattering remarks. यत्स etc. repeated in Ratnāvalī III.

वाचा एव वाचामात्रं (मयूरव्यंसकादि). अकृता प्रतिपत्तिः यथा ताम् who did not honour. The reading 'प्रतिपत्तिः will have to be taken with महानुभाव.

II. 1. घनतरुणचन्दनपल्लवसंसर्गशीतलम् अपि इमं कदलीदलमारुतम् त्वम् एव निःश्वासेः उष्णं करोषि ।

घनाः तरुणाः ये चन्दनस्य पल्लवाः तेषां संसर्गेण शीतलम् cool by the touch of the thick and young *i.e.* tender sandal shoots. The Calcutta edition does not read this verse. It has a prose passage—त्वं चितचन्दनपल्लवसंसर्गशीतलीममं निःश्वासेः प्रपन्नय कदलीदलमारुतमुष्णं करोषि । It means the same thing. कदली plantain. The idea is that the sighs of the heroine made the wind from the plantain leaf hot. The metre is गद्या. यदि सः अत्र आगच्छति hints at the entrance of Jimūtavāhana.

II. 2. गितामिति क्षणरुचा तान् शाश्विनः विटपावसक्तविलसत्कृष्णाजिनौघान् इव आश्रमे कुर्वत्या तया मुनेः अपि पुरः व्यावृत्त्या एव यत् दृष्टः अस्मि तेन एव मयि आहते, पुष्पेषो किम् इति मुग्धा एव एते शराः क्षिप्यन्ते ।

According to the maxim of Sanskrit Rhetoricians : आदौ वाच्यः स्त्रियाः रागः पुंमः पश्चात्तादङ्गितैः here the love-lorn condition of the hero is now being described. सिते अभिते ये ईक्षणे तयोः रुचा येषु विटपेषु अवसक्तानि विलसन्ति कृष्णानां मृगाणां अजिनानि तेषां आंघ्रः, पुष्पाणि एव ईषवः यस्य तत्संबोधने रूपम्. व्यावृत्त्या by a turning of her face. The heroine did not see him full and square in the eyes, but looked at him by a sidelong glance. This also explains एव. In the देवतायतन it is not proper that she should thus see him straight. The reading अवृत्त्या should be rejected. It means again and again, repeatedly. The heroine sent both *sita* सित white and *asita* असित black lustre of the pupils of the eye towards the hero. This mixed lustre covered the trees and they appeared

to the observer to be having skins of the black antelopes which have a mixed white and black colour. Bhavabhūti or Bāṇa usually compare this to lotuses or garlands of lotuses. Thus Bhavabhūti:—
यदहमुल्लसितलोचनयानया—अविरलमिव दाम्ना पीण्डरीकस्रग् नदः III. 16. Cf. कादम्बरी: द्वितीययेव पुण्डरीकमालया दृष्ट्या संभावयन्ती मृतनाथम् । or again मालतीमाधव II—यदालोकस्थाने भवति पुरमुन्मादतरलेः कटाक्षनाराणां कुवलयित-
वातायनमिव (11 c and d). Or रघुवंशः कुवलयितगवाक्षां लोचनैरङ्गनानां XI. 93 and also VII. 11. वितप the branches of trees.
“ वितपः पल्लवे पिण्डे विस्तारे स्तम्बशाखयोः ”—विश्वः It is the foliage of a tree. An आश्रम is usually described with ‘ वितप-
विषक्तजलार्द्रवल्कले आश्रमद्रुमे ’ etc., (see शकुन्तल I. 31 from which this idea seems to be suggested to the poet). अवसक्त Attaching. विलसन् shining. कृष्णाजिन is the hide of the black antelope. ‘ अजिनं चर्मकृत्तिः स्त्री ’—अमर. The इव shows the उत्प्रेक्षा. मुनेः The tāpasa Śaṇḍilya. This is also a reason why she did not look him in the face. अपि shows the internal love of the heroine. अस्मि is an अव्यय in the sense of ‘ I ’. Cf. दासे कृतागम्ये भवत्युचितः प्रभूणां पादप्रहार इति मुन्दरि नास्मि दृष्टे । or it may be taken as an ordinary form. आहते when I am already struck (by the glances). मुषा fruitlessly. The idea is: What is the use, oh Madana, of your arrows when I am already hit by her glance which is a deadlier weapon, more shining and lustrous and more successful in comparison with your arrows ? Hence they are a waste. They would neither increase your valour nor add to my suffering. It is useless to throw an arrow here and become a second archer when a first archer has already registered a hit ! For the idea in व्याकृत्या Cf. यान्त्या मुहुर्वात्यतकन्धरमाननं तदात्यतन्तशतपत्रनिभं वहन्त्या । दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या गाढं निर्यात इव मे हृदये कटाक्षः ॥ (मालती-
माधव I. 29) or at the same place 28th or दर्माङ्कुरेण चरणः क्षत इत्यकाण्डे etc. in शकुन्तल, II. 12 or विक्रमोर्वशीय I. 16, or कान्ताकटाक्षविशिखा न खनन्ति यस्य etc. (Bh). The metre is शार्दूलविकीर्णित.

धीरत्वम् fortitude, courage. तत् that well-known.

II. 3. शशांकधवलाः निशाः न नीताः किम् ? इन्दोवरं न आघ्रातं ? उन्मीलितमालतीसुरभयः प्रदोषानिलाः न सोढाः किम् ? कमलाकरे मधुलहरीं झङ्काराः वा मया न श्रुताः किम्, विधुरेषु अधीरः इति मां भवान् केन निर्व्याजम् अभिधत्ते ?

The remark of the Vidūṣaka that the hero lost his well-known courage provokes Jīmūtavāhana to a smart and quick reply to prove his courage which was displayed many more times and in the face of many more difficulties. So actually he has not lost his वीर्य but he has actually been more courageous all the time. शशकेन धवलाः which were whitened by the moon. In the tropics the moonlit nights are a great pleasure. It is very difficult for lovers specially to spend their nights. They somehow pass their days. Cf. कार्यान्तरितात्कण्ठं दिनं मया नीत-
मतिकृच्छ्रेण । अविनोदार्थयामा कथं नु रात्रिर्गमयितव्या (विक्रमोर्वशीय III. 4). Kālidāsa has always utilised this idea : सव्यापारमहर्नि न तथा पीडयेन्मद्वियोगः । शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सर्वां ते ॥ II.28' or शाकु-
तलः -- एषाऽपि ध्रियेण विना गमयति रजनीं विषाददीर्घतराम् (IV. 15) or again अनुपनतमनोरथस्य पूर्वं शतगुणितेव गता मम त्रियामा (विक्रमोर्वशीय III. 22.) The plural in निशाः may also be marked. It is not one night, but many nights. The moonlit nights are exciting to lovers. आघ्रातम् smelt. A किम् is wanting here. Its absence breaks the symmetry. It may be supplied according to शिवराम by the काकाक्षिन्याय. इन्दीवर a blue lotus. The plural is indicated, but singular is used and hence it should be taken as a जानौ एकवचनम्. A lotus is an excitant of love; it may be remembered that the lotus is also used by Madana as an arrow. उन्मीलिताः याः मालत्यः ताभिः गुरभयः
fragrant due to the fully opened Mālatī flowers. सोढाः borne, suffered (V सह्). प्रदोपस्य अनिलः (“प्रदोषो रजनीमुखम्” -- अमर) The winds in the evenings. The word सोढा shows that they had touched him and that he had tolerated them too ! कमलाकरे in the lotus pond. On this Śivarāma says :—न केवलं सन्ध्या अतिवाहिता । दिवापि कमलाकरे, न तु केवलं कमले । निरंतर-
प्रभ्रमरमिहिर (sun) किरणसमुद्बोधितकमलषण्डमण्डिते पङ्कजवने मधुलिहां सौख-
शायनिकानामिव सरसगीर्तमागत्य उद्बोधनसमय एव सङ्घीभूय प्रविष्य निशानि-
चितं मधुरस्य प्रेयसोर्सविभागमुभयभागलं पीत्वा मदालसं विश्रम्य तत्र तत्र गायताम् अतिदुःसहो झङ्कारः समरोद्यतमकरध्वजधनुषंकारसदृशः । The com-
mentators are thus very ingenious in bringing in more poetical conceit in their exegesis ! मालती jasmine. झङ्कार is also an excitant of love. निर्व्याजं

openly, without any reserve. विधुर distressed or love-lorn. अधीरः weak; for the sense of विधुर, 'विधुरं तु प्रविश्लेषे'—अमर or "वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु"—मेदिनी. So not only that he is not अधीर but he is 'धीरतम' (—शिवराम). धैर्य is defined by सा. द. as 'व्यवसायादचलनं धैर्यं विधे महत्यापि'. Cf. कृतुसंहार I. 2. निशाः शशांकक्षतनीलराजयः...शुचौ प्रिये यान्त जनस्य सेव्यताम् or वायुर्विवानि हृदयानि हरन्नराणां VI. 22. Or VI. 2 'दुःसाः सपुष्पाः सलिलं सपद्मं स्त्रियः सकामाः पवनः सुगन्धिः सुखाः प्रदोषाः दिक्साथ रम्याः सर्वं प्रिये चास्तरं वसन्ते'. All these therefore, when avoided, endow the hero with धीरत्व. Therefore the charge brought by the Vidūṣaka that the hero had lost his धीरत्व was utterly wrong. It needed this refutation if it was not a jocular attack on the hero. The second line has an echo in ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः in काव्यप्रकाश I. The metre is शा. वि.

अथवा Or rather. सम्यक् अभिहितं well said. Now the hero considers the change from another angle and pleads guilty!

II. 4. अनङ्गेन क्षिप्ताः कुसुमेषवः अपि स्त्रीहृदयेन न सोढाः येन सः अहम् अयं तव पुरः धीरः एव इति कथं वदामि।

कुसुमेषवः The five arrows. स्त्रियाः इव हृदयं यस्य तेन स्त्रियाः हृदयेन and स्त्रीगतं स्त्रियां सक्तं वा हृदयं यस्य तेन. (1) By one possessing the heart of women i.e. by a weak-minded person: (2) through the heart (i.e. love) of Malayavati, a woman. The idea would be that Madana has used the heart as an instrument for throwing his arrows; (3) by one whose heart is attached to woman. There is yet one more way of taking this word as an adjective of अनङ्गेन by cupid (स्त्रियां हृदयं यस्य) who set his heart on a woman i.e. took the help of a woman in this matter. The first is by far the best way of taking the compound. The arrows were made of flowers. They were shot by one without a body; and thus if he has been unable to bear it, he should surely accept the charge. The metre is आर्या. प्रतिपद्यमानेन admitting, accepting, confessing. आवेगः

the impetuousity. आक्षिपामि divert him to something else. The Vidūṣaka wants now to change to some other topic of conversation for fear of continuing the hero's distress. स्थाने proper, fit. 'युक्ते द्वे सांप्रतं स्थाने-' अमर. कस्य etc. This is as in Śākuntala III. प्रणयेन कुपिता-प्रणय may be प्रेमातिशय (Cf. मल्लिनाथ on मेघ", II.45). प्रणय is thus spoken of by the Sanskrit rhetoricians मानः कोपः स तु द्वेधा प्रणयेष्वपि समुद्भवः । द्वयोः प्रणयमानः स्यात् प्रमोदे गुमहत्यापि । प्रेम्णाः कुटिलगामित्वात् कोपो यः कारणं विना ॥ (सा. द.) उपाळभमाना taunting, chiding स्वप्ने अनुभूतः यः दयितायाः समागमः तेन रम्ये. Sanskrit poets are fond of showing this स्वप्नसमागम either as having actually happened or as desired, but also sometimes as deprived of it. Compare the शाकुन्तलः प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः VI. 22. Cf. the स्वप्नवासवदत्तम् which has the famous *svapna* or dream scene. दिवसशेषं the rest of the day. अतिवाहयितुं to pass, spend. It is well-known that lovers have a fascination for the place of love or any object associated with it. पदशब्द इव the इव shows that she is not certain, she hears something like a foot-step. This is found in प्रियदर्शिका III. आकारः condition of the face which gives a clue to one's feelings. Cf. रघु-तस्य संवृतमंत्रस्य गूढाकारेणितस्य च I. 20 or भवानपि संवृताकारमास्तां (विक्रमोर्वशीयम् III.) इङ्गितं हृद्गतो भावो बहिराकार आकृतिः--सज्जन. । तुल्यतु estimate, gauge. तुल् 10th conj. would be तोलयति. Therefore the verb here is derived from तुल्य, तुल्यशब्दस्य सिद्धौ ततः णिच् (सि. कां.). तुल्यतु may mean 'suspect' also as in मृच्छकटिक III. 24 सर्वो मां तुलयिष्यति. We should take तुल्य शब्दात् 'तत्करोति तदाचष्टे' इति णिच्.

रक्ताशोक The *asoka* has two varieties out of which the रक्ताशोक is mentioned here. The other is white : प्रसूनकैरशोकस्तु श्वेतो रक्त इति द्विधा । बहुसिद्धिकरः श्वेतः रक्तोऽत्र स्मरवर्धनः (quoted by Mallinātha). The स्मरवर्धनत्व is the reason why this brand is chosen by poets. पादपः a tree, so called because it takes in juices by its roots.

II. 5. चन्द्राननया रहितं सचन्द्रमणिशिलम् अपि इदं चन्दनलतागृहं चन्द्रिकया रहितं निशायाः मुखम् इव मम न प्रियम् ।

चन्द्रवत् आननं यस्याः whose face resembles the moon. चन्द्रमणिः तस्य शिला तथा सह वर्तमानम्—‘ तेन सह तुल्ययोगे ’ इति बहुव्रीहिः. चन्द्रिका moon-light. ‘ चन्द्रिका कोसुदी ज्योत्स्ना ’—अमर. The idea is:—just as without moonlight evenings are not enjoyable, so without Malayavati this sandal-bower is worthless and hence not pleasing, even though there is the same moon-stone slab. निशायाः सुखम् = प्रदोष, evening. There is विनोक्ति, उपमा and विशेषोक्ति in the verse. Some understand काव्यलिङ्ग too. The metre is आर्या. There is a deliberate attempt in this verse to bring as many ‘ चन्द्र ’ sounds as possible. What is called ‘ *arati* ’, अरति, of the hero is described here in this verse. It is the fifth *Kāmadāsā* (कामदशा).

दिष्ट्या वर्षसे you are to be congratulated. वामः ऊरुः The left thigh ; this is what is described as वेपथु (कम्प), a सात्त्विक भाव of the heroine. The सात्त्विकभावाः स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरमङ्गोऽथ वेपथुः । वैवर्ण्यमथुप्रलय इत्यथै सात्त्विकाः स्मृताः ॥ अवहिते refers to the words heard by the maid (एषा सा of the Vidūṣaka). She therefore desires that her mistress and herself both become attentive. हस्तेन चालयन् the Vidūṣaka shakes the hero thus to bring him out of his mental pre-occupation. This shows उन्माद and मोह on the part of Jīmūtavāhana.

II. 6. मयि चिरयति यस्यां विपाण्डुरम् आननं वामे करकिसलये कृत्वा घनश्चासतोद्गमा मनाक्स्फुरिताधरा नियमितमनोमन्युः व्यक्ताकृता रुदती प्रिया मया दृष्टा. सा इयं शशिर्माणशिला :

मयि चिरयति is a locative ‘ यस्य च भावेन भावलक्षणम् ’ इति सप्तमी. चिरयति—denominative from चिर according to ‘ तत्करोति ’. विपाण्डुरम् very pale on account of his separation. करः किसलयमिव. ‘ पल्लवोऽस्त्री किसलयम् ’:—अमर. वामे the अयोगशृङ्गार of heroines is described when their heads are described as resting on the palms of their left hands Cf. भरत-अप्राप्ते च प्रियतमे कार्यो गण्डाधितः करः । The word (‘ *Kisalya* ’) किसलय shows that the hands must have been *ārakta* आरक्त. घनः श्वसितानाम् उद्गमः यस्यां सा. The expression shows the चिन्ता. ‘ ध्यानं चिन्तेहितानाप्तेः शून्यताश्चासतापकृत्. । व्यक्तम् आकृतम् where the inner feeling was expressed. मनाक् a little. स्फुरतिः अधरः यस्याः. This indicates anger. Cf. कुमारसंभव-प्रवेपमाना-

धरलक्ष्यकोपया V. 74. नियमितः मनसः मन्युः यया. 'मन्युर्दैन्ये कृतौ कुषि'—अमर, anger. It means grief also. रुदती weeping. The weeping may be due to joy at the sight of the lover also. Supply स्त्रोत्रे for the whole verse. The metre is हरिणी.

का पुनः एषा who is this one that is being described? कं पुनः again means the same thing. As she has not been seen yet by Jīmūtavāhana; there could be no anger (मन्यु) as described above in her case. Therefore she concludes that it must necessarily be some other lady. मा ईदृशी etc., shows the point of view of the maid, who is very correct. वादयिष्यामे make him talk about her.

II. 7. बाष्पाम्बुना सिक्कम् एतत् चन्द्रकान्तशिलातलं ते अनेन मुखचन्द्रोदयेन निष्यन्दते इव ।

बाष्पमेव अम्बु तेन. मुखमेव चन्द्रः तस्य उदयः. The moonstone begins to ooze at the sight of the moon. Malayavatī has a moonlike face, hence it caused the stone to ooze. However the moonstone was wet with her real tears. But the fancy is superimposed. There is both रूपक and उत्प्रेक्षा. The metre is अनुष्टुप्.

अस्ति...परं this shows, according to Malayavatī, the truth of her suspicion. कथावसानं end of the story. The direction हस्ते गृहीत्वा shows that the maid wanted her to stay there further for sufficient clarification. Now follows the drawing of her sketch by the hero. This is a favourite device of Sanskrit dramatists and poets. (शाकुंतल VI, मालविकाग्निमित्र II, रत्नावलि II, विक्रमोर्वशीय III and so on). The following śloka describes these devices :

विद्योगावस्थासु प्रियजनसदृशानुभवनं ततश्चित्रं कर्म स्वपनसमये दर्शनमपि ।

तरङ्गस्पृशानामुपनतवतां स्पर्शनमपि प्रतीकारः कामव्यथितमनसां कोऽपि कथितः ॥

Out of this the स्वप्नदर्शन has already been described. मनःशिला red arsenic. शकल pieces. धातुः मनः-शिलाद्यद्वेगैरिकं तु विशेषतः—अमर and 'भित्तिं शकलखण्डे वा'—अमर. वर्णकः—colour, colour for painting. पञ्चजातीयाः of five sorts;

viñ. श्वेतनीलपीतरक्ताः संकीर्णश्च पञ्चमः. This describes the विलास, one of the subdivisions of the प्रतिमुख-सन्धिः 'रस्यर्धेहा विलासः स्यात्' । (द. रू.).

II 8. अक्रिष्टबिम्बशोभाधरस्य नयनोत्सवस्य दयितामुखस्य शशिनः इव इयं प्रथमदृष्टा रेखा अपि सुव्यति ।

अक्रिष्ट.....स्य, नयनोत्सवस्य, प्रथमदृष्टा and रेखा are to be read with both शशिनः and मुखस्य. अक्रिष्टे बिम्बे तस्य शोभा इव शोभा यस्य सः (The उत्तरपद-शोभा is dropped by the rule सप्तम्युपमानपूर्वपदस्य बहुव्रीहिः उत्तरपदलोपश्च), तादृशः अधरः यस्य सः तस्य. अक्रिष्ट uninjured, unimpaired. Cf 'इदमुपनतमेवं रूपं अक्रिष्टकान्ति —शाकुंतल V. 19. 'लावण्यस्य अक्रिष्टता' (कादम्बरी) or 'अक्रिष्टबालतरुपलवशोमनीयं' (शाकुंतल VI. 20.). In the case of मुख we can say :—अक्रिष्टं (ripe) यत् बिम्बं (Bimba fruit) तच्छोभः (resembling that) अधरः (lower lip) यस्मिन् तत् : with शशिनः अक्रिष्टा (unclouded or unobscured). बिम्बस्य (the orb of the moon. 'बिम्बोन्मी मण्डलं त्रिषु' :—अमर, या शोभा तस्याः धरः ('धरतेः पचाद्यच्'), धर is formed by अच् ; otherwise in उपपद तत्पुरुष we would have धारः ; hence the compound should be पञ्चतत्पुरुष). बिम्ब is the fruit which when ripe is ruddy and to which the lips of women are often compared by Sanskrit poets. Compare : 'रक्ताशोकरूपा विशेषितगुणो बिम्बाधरालक्तकः' (मालविकाग्निमित्र III. 2 or मेघदूत—पक्वाबिम्बाधरोर्ष्ठा 82 or उमासुखे बिम्बफलाधरोर्ष्ट्रे—कुमारसम्भव III. 67). नयनयोः उत्सवस्य a feast to the eyes. प्रथमं दृष्टा seen at first (since it was never before drawn by anybody). As applied to the moon--seen first (i. e. on the second day of the bright half the month). (Compare मालतीमाधव II. 3. 'कलाशेषा मूर्तिः शशिन इव नेत्रोत्सवकरी' or मेघदूत II. 29 प्राचीमूले तनुमिव कलामात्रशेषा हिमांशोः ।). Here द्वितीया of the bright half must obviously be meant as on the 1st day the Crescent is not visible, but on the second day it is visible for *the first time*. रेखा a digit, (with moon); and outline of a picture (with मुख). There is श्लेष and उपमा. The metre is आर्या. अप्रत्यक्षे when the person to be drawn is not in front.

II 9. संकल्पैः पुरः स्थापिता इयं प्रिया संनिहिता एव, दृष्ट्वा दृष्ट्वा यदि एनां लिखामि तत् कः अत्र विस्मयः ।

The Vidūṣaka said that the heroine *was not present*. The hero says she is indeed present, and in his very front. Therefore the painting has attained exquisite accuracy. 'संकल्पः कर्म मानसम्'—अमर. संकल्प is imagination. एनाम् This is अन्वदेश. Otherwise it would have been एताम्. 'द्वितीया दौस्स्वेन'. दृष्ट्वा दृष्ट्वा i.e. seeing, here repeatedly. Cf. भवभूति says: चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः VI. 38 (उत्तररामचरित) The metre is अनुष्टुप्.

ज्ञातं—ज्ञानम् The end of the story is known now. Or it might be interpreted as a suppressed question—Have you now known the end of the story? This is a taunt to Caturikā. It also denotes by a pun (श्लेष) that that would be her end too! निर्गता अपेक्षा यस्य स निरपेक्षः, जीविते निरपेक्षः averse to preserving life, unwilling to live. Malayavati was now fully disappointed and desired to put an end to her life. Hence the maid suspects the evil turn things were taking in Malayavati's case. मनोहारिका This we know in the very beginning of this Act. ततः...गच्छेत् This is to suggest the entry of Mitrāvasu as the dictum is 'नासूचितस्य पात्रस्य प्रवेशः'. आसन्नो निवास. stay nearby, in close proximity. This is a better variant. The other is आसन्न-भावान्. कृतः fixed, determined upon. अवस्थान्तरम्—अन्या अवस्था (मयूरव्यंसकादि) ; अन्यद् is superfluous! किमपि indescribable.

II. 10. यत् विद्याधराजवंशतिलकः, प्राज्ञः, सतां संमतः, रूपेण अप्रतिमः, पराक्रमधनो, विद्वान्, विनीतः, युवा, यत् च सत्त्वार्थम् अभ्युद्यतः असून् अपि करुणया संत्यजेत्, तेन अस्मै स्वसारं ददतः मे अतुला तुष्टिः विषादः च ।

यत्—यस्मात् कारणात् since, because. विद्याधराणां राजवंशः तस्य तिलकः. An ornament to the Vidyādhara royal family. प्रकर्षेण जानाति इति प्रज्ञः, प्रज्ञः एव प्राज्ञः (प्रज्ञादित्वात् स्वार्थे अण्) or प्रज्ञा अस्य आस्ति इति (प्रज्ञाशब्दात् 'प्रज्ञाश्रद्धा'—इत्यादिना मत्वर्थोऽअण्). सतां संमतः. The genitive is according to the rule क्तस्य च वर्तमाने. Cf. मेदिनी 'सन् साधौ धीरशस्तयो.' संमतः honourable. ('मतिबुद्धि'—इत्यादिना क्तप्रत्ययः) रूपेण by handsomeness. A प्राज्ञ may be ugly; it was not the case with Jimūtavāhana. प्रतिमा न विद्यते यस्य whose equal is not found. पराक्रमः एव धनं यस्य. विद्वान्—'विद्वान् ज्ञानिनि धीरे च'—धराणि. विनीतः—discipli-

ned, trained, modest. ' विनीतस्तु निमृते निर्जितेन्द्रिये '—हैमः The सुभाषितः says:—कन्या वरयते रूपं माता वित्तं पिता श्रुतम् । वांधवाः कुलमिच्छन्ति मिष्टान्नमितरे जनाः ॥ There is also the rule often enjoined : कुलं च शीलं च मनोज्ञता च विद्या च वित्तं च वपुर्यशश्च । एतान्गुणान्सप्त निरीक्ष्य कन्या वराय देया पितुरप्यशोच्या ॥

युवा, a youth, young man. Therefore he is a good husband. असू This word is always put in the plural for 'life' ' पुंसि भूम्यस्यवः प्राणाः '—अ. र. सत्त्वार्थम्—सत्त्वैभ्यः इति सत्त्वार्थम् for saving a life, for protecting any creature. अभ्युद्यतः (अभिपूर्वात् यमेः क्तः) ready, prepared. अतुला qualifies तुष्टिः. If the reading is अतुलम् it qualifies स्वसारम्. असौ to Jimūtavāhana. विषादः sorrow. It is due to the fact that the hero may not demur from giving up his life and then his sister may become a widow. For विषाद (Viṣāda) there is only this reason, but of 'tusti' there are more reasons. Hence अतुला should properly qualify तुष्टिः. The reason for Viṣāda has in it the seed of the future behaviour of Jimūtavāhana. The metre is शार्दूलविक्रीडित.

गौर्याः आश्रमः तेन सम्बद्धे connected with i.e. on the outskirts of the Gauri sanctuary. चित्रगतां in the picture. This scene should be compared to रत्नावलि II. मित्रावसुः प्रणमति—This salutation *by name* is in accordance with rules of salutation. अभिवादात्परं विप्रो ज्यायांसमभिवादयन् । असौ नामाहमस्मीति स्वं नाम परिकीर्तयेत् ॥ मनु० II. 122. स्वागतं Welcome. कुशली—Cf. ब्राह्मणं कुशलं पृच्छेत् भ्रात्रवन्धुं अनामयं । वैश्यं क्षेमं समागम्य शूद्रमारोग्यमेव च (मनु० II 127). तत्रभवान् Your honour. " त्रिषु तत्रभवान् पूज्यः तथैव—अत्रभवान् इति "—अमर श्रोष्यामि—This interposing by the heroine shows her anxiety to know what her father has to say. जीवितम्—the very life. [Cf. शाकुंतल—सा कुलपतेः उच्छ्वसितम् इव or कुमारसंभव-एते वयममी दाराः कन्येयं कुलजीवितम् (VI. 63 : or Kādambari एकजीवितमिव पित्रोः अथवा सर्वस्य एव गन्धर्वकुलस्य ।]. This shows that she was the only daughter, in the Siddha royal family. दुहिता daughter दूरे हिता or दुर्हिता—Yāska or दोषेः according to दुर्ग. प्रदत्ता given in marriage. The variant प्रतिपादिता means also-given. Cf गुणवते कन्या प्रतिपादनीया (शाकुंतल 4). किं न कुप्यासि This is a joke now the maid is having at Malayavati. अन्यस्यां हृदयं यस्य सः अन्यहृदयः

तत्त्वम् अन्यद्दयत्वम् the joke of the maid is not yet proper, as the offer, even though made, was open to rejection. In that case he would be having अन्यद्दयत्व. अपवार्य रहस्यं तु यदन्यस्य परावृत्य प्रकाशते (सा. द.), रहस्यं कथ्यतेऽन्यस्य परावृत्यापवारितम् । (दशरूपकम्) The princess and the maid however hear this speech. It is Mitrāvasu who is not supposed to hear. यथा तथा somehow. यत्किञ्चिदपि saying something whatever; whatever may be said as an excuse. हता आशा यस्य A wretch. This is an abuse. को वा एतत् ... Malayavati knows that with the hero's अन्यद्दयत्व an excuse is bound to be put forth, or it may be that the Vidūṣaka even can give such advice! भवद्भिः-सहायं योगे तृतीया. The idea is that you come of a well-known family.

The reply of the hero is not an excuse, but just a very polite and yet a firm reply. He is not prepared to accept her when his mind is elsewhere. अन्यतः प्रवृत्तम् engaged elsewhere. This may mean the lady of the dream—or it may mean even his service to his parents (this is according to Śivarama; however, in view of the hero's character depicted in this Act this should be rejected). Compare the कुमारसम्भव—‘क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नमिमुखं प्रतीपयेत्.’ परे अर्थिनः dependent i.e. depending upon his father. The answer of the Vidūṣaka is obviously dictated by propriety when he must have seen the heroine faint. Mitrāvasu also appreciates the same. गुरुजनं parents. प्रतिग्राहयामि Cause to be accepted. प्रत्याचक्ष्णः repudiating, refusing us. निवेदितः आत्मा यैः who have given our ‘soul’ as it were. बहुतरं जानाति A taunt to the hero indicating that he indeed does *not* know! Otherwise he could have asked for more details or waited. प्रत्याख्यनेन लघुः lowered by the refusal, insulted. पुनः अपि The heroine does not like her brother's attitude of ‘sticking’. She would straightway take the consequences rather than again ‘beg’ for acceptance! दुर्भगायाः भावः दौर्भाग्यम्, तद् एव कलङ्कः तेन मलिनेन. ‘दुर्भगा पत्युरप्रिया’—अमर. दुर्भगा is one who is not liked by the husband. She had not been able to attract the hero, that is the ‘Kalaṅka’

and by this she has been rendered 'Malina'. अत्यन्तं दुःखं भजति who is the sufferer of great misery. The misery is the failure to obtain his love. This despair is very natural and common. When Pārvati failed to impress Śaṅkara, she too had as much to say : तथा समक्षं दहता मवोभवं पिनाकिना भग्नमनोरथा सती । निनिन्द रूपं हृदयेन पार्वती प्रियेषु सोभाग्यकला हि चारुता (V. कुमारसम्भव). उद्धृत्य—ऊर्ध्वं कण्ठे बद्ध्वा hanging by the neck : tying at the neck. अतिमुक्तलता—'अतिमुक्तः पुण्ड्रकः स्यात् वामन्ती माधवी लता—'अमर. The अतिमुक्त is कूसरी or कस्तूरमोगरा. It twists itself around the mango as its beloved. Cf. क इदानीं सहकारमंतरेण अतिमुक्तलतां etc. (शाकुंतला III), or परिगृह्णाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि (मालविकाग्नि IV. 13) The flowers of this creeper excel the *mulktā* in whiteness, hence its name. व्यापादयिष्यामि kill. विवक्ष्ण embarrassing. प्रेक्षस्व Malayavati wants the maid to go away and she is sending her away under this pretext. अन्यादृशम् something unusual. अप्रचारिता hidden, concealed. This speech has a parallel in मृच्छकटिक (Mṛcchakatika, Act VIII the speech of the Vīṭa). एषा etc. Compare a similar scene in Ratnāvalī III; the hanging of Sagarikā and her rescue by the king. सहर्षम् This shows that the hero has recognised her. मनोरथानां भूमिः the subject of our desire; the object of our fancies. आक्षिपति snatching, pulling off.

II. 11. मुग्धे ईदृक् साहसं न खलु न खलु कार्यम्, एतं पल्लवाभं करं लतायाः व्यपनय, यः कुसुमम् अपि विचेतुं न समर्थः मन्ये, सः कथं उद्धन्धनाय पाशं कलयति ।

मुग्धे—' मुग्धः सुन्दरमूढयोः '—विश्वः The word may have been used here in the latter sense. The repetition is characteristic to show the impropriety. Cf. शाकुंतल न खलु न खलु बाणः सीनिपात्योऽयमस्मिन् I. 10. Cf. the रत्नावलि also where अलम् is thus repeated : अलमलमतिमात्रं साहसेनाममुना ते त्वरितमपि विमुग्ध त्वं लतापाशमेनम् (III. 11.). साहसं a rash act, a crime. Here hanging herself is both a rash act and a crime. Suicide is also a crime. It is आत्मघात—व्यापादयेद् वृथात्मानं स्वयं योऽग्न्युदकादिभिः । अवधेनैव मार्गेणात्मघाती स उच्यते ॥ पल्लवाभं—पल्लवस्य आभा यस्य which resembles a young shoot i. e. which is so delicate. लतायाः—अपादाने पञ्चमी. व्यपनय

Take away. यः कुसुम समर्थः Sanskrit poets are fond of showing their Heroines as being incapable of even plucking a flower or a shoot from a tree out of their kindness. Cf. शाकुंतल—नादस्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् IV or सदयालूनपल्लवाः (कुमारसम्भव II. 41.) or रघुवंश 16. 19 आकर्ज्य शाखाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः । or शाकुंतल I. 4 अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ।

विचेतुं To pluck. I consider your hand incapable of plucking even a flower; how could it then hold the noose for hanging yourself. The hand was so delicate as to be tired by plucking even one flower, then how could one think of that very hand holding the noose ?

उद्धन्धनाय The dative is according to ' तुमयाच्च भाव-वचनात् '. The metre is मालिनी. For this idea compare रत्नावलि III. अलमलमतिमात्रं साहसेनामुना ते । त्वरितमग्नि-विमुञ्च त्वं लतापा-शमेनम् ॥

ससाध्वसम् in alarm or fear. कः पुनः This shows that the heroine is taken aback at the sudden interference by somebody else. सम्यङ् निरूप्य shows that she took him to be some one else; but when she looked closely she again got angry and hence the further direction सरोषं हस्तमाक्षिपति. She now desires to do away with him and in a mood of challenge tells him—कः त्वं etc. कथं मरणेऽपि—the idea is that he would not accept her and make her happy while alive. Why should he now not allow her to die in peace ? At least in death she should not have to depend upon another !

II. 12. हारलतायोग्ये कण्ठे त्वया येन पाशः अर्पितः सः अयं करः सापराधः गृहीतः कथं मुच्यते ।

हारः लता इव, तद्योग्ये. The neck deserved to be honoured by a pearl necklace. हारः any pearl necklace. The various names of these necklaces are as follows:—त्रैवेयकं कण्ठभूषा, लम्बनं स्याल्ललन्तिका । स्वर्णैः प्रालंबिकाधोरः-सूत्रिका मौक्तिकैः कृता । हारो मुक्तावली, देवच्छन्दोऽसौ शतयष्टिकः । हारभेदा यष्टिभेदान् गुच्छगुच्छार्धयोस्तनाः । अर्धहारो माणवकः, एकावत्येकयाष्टिका ॥ सैव नक्षत्रमाला स्यात् सप्तविंशति मौक्तिकैः ॥

अपराधेन सह वर्तत इति (तुल्ययोगे बहुव्रीहिः, सहस्य सादेशः). कथं why, for what reason. The idea is: Just as a king would not leave an offender, so I would not leave this offender of a hand which is abetting the suicide. The hand ought to have realised that Malayavati's neck deserved a pearl necklace and not a hangman's noose [of creepers (here)]. Therefore it will be held exactly as an offender is held for his crime. The metre is अनुष्टुप्.

व्यवसायः determination. Cf. कुमार° IV.45 : इत्थं रतेः किमपि भूतमदृश्यरूपं मन्दीचकार मरणव्यवसायबुद्धिम् । Or B.g. 2.41, 10.36.

ननु एष—The Ceti means that the prince himself was the cause of her resolve of suicide! न खलु the prince is unable to follow the Ceti. साकृतम्—आकृतेन सह meaningly, significantly.

कापि हृदयवल्लभा Some lady dear to his heart was drawn by the prince on the stone slab. प्रतिपादयतः मित्रावसोः In spite of Mitrāvasu's offer of his sister. 'षष्ठी चानादरे' इत्यनादरे A genitive absolute. जातः निर्वेदः यस्याः Who got disgusted. सहर्षम् The direction shows that the hero has now realised that it is Malayavati, daughter of Viśvāvasu. अथवा.....प्रसूतिः रत्नानाम् आकरः The sea which is the mine of gems. The sea gave the famous fourteen jewels:—लक्ष्मीः कौस्तुभपारिजातकमुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः गुरेश्वरगजो रम्भादि-देवाङ्गनाः । अथः सप्तमुखः विषं हरिधनुः शङ्खोमृतं चाम्बुधेः रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥ कृते governs the ablative 'अन्यारा-दितरर्ते'—इत्यादिना पञ्चमी, without. चन्द्रलेखा the digit of the Moon. The अलङ्कार is दृष्टान्त. Compare the Mālatī-mādhava for a similar idea: कुतो वा महोदधि वर्जयित्वा पारि-जातस्य उद्गमः । (II) or the शार्ङ्गतलः सागरमुज्झित्वा कुत्र वा महानद्य-वतरति (III). The Moon could not have sprung from any place other than the sea, so a beautiful girl like Malayavati could be born only in a high family. The hero should have said महाराजस्य विश्वावसोः etc. मनाक् slightly, a little. बञ्चितः deceived. If I had known, (says Jimūtavāhana) that she was Malayavati then surely things would not have taken this turn; hence followed the rejection of Mitrāvasu's offer. भवति—भवती is used to address any lady.

अनपराधः not at fault. (कर्तरि क्तान्तस्य नञा समासः). My friend had drawn a sketch of your princess and he had set his heart on that very lady. So it is wrong to hold Jimūtavāhana responsible for the sequel. प्रत्येपि if you do not stand convinced by what we say. न तावत् The punishment has still to be carried out, says the prince and hence till the picture is not seen he will not let go the hand! कदलीपत्रम् a plantain leaf. In the Ratnāvalī (II) an *Uttariya* is used to conceal the picture. अहम् इव आलिखित It seems that I am drawn by him !

किं भणसि - The *Citi* desires to submit that the sketch is so exact that the princess is as it were reflected in the slab ! It cannot therefore be decided whether it was her reflection or whether it was a sketch ! The picture is so exact. दुर्जनीकृता-अदुर्जनं दुर्जनं सपद्यमानं दुर्जनीकृता. It is a *चित्र* form according to 'अभूततद्भावे'. She was not a *Durjana* but the picture episode makes her look like one ! She was his lady-love from the beginning and she should not have doubted or got angry with him ! So she is now found in a bad perspective ! The विप्रलम्भ should be followed by संभोग. It is a precedent for संभोग. Cf. न विना विप्रलम्भेन संभोगः पुष्टिमश्नुते । कषायिते हि वस्त्रादौ भूयान् रागो विवर्धते ॥ गान्धर्व - practised by the *Gandharvas*. This is one of the eight forms of Hindu Marriage : ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः । गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमः स्मृतः ॥ मनु III 21. Manu describes the गान्धर्व form thus : इच्छयान्योन्य-संयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥ मनु III 32. It is a love marriage by mutual consent. प्रतीष्टा Accepted. गुरुभिः-by parents This obviously must mean not only the father and mother, but other elders too; or otherwise the plural is redundant. भर्तुः - shows that now she would surely be the wife of Jimūtavāhana. This shows that acting on the suggestion of the Vidūśaka, Mitrāvasu had made a direct approach to the parents of the hero. ममैवेकस्य ब्राह्मणस्य The vidūśaka looks forward to grand

dinners and hence merrily declares this: He, the Brāhmana, alone shall benefit! It is a well-known maxim that a Brāhmana is "*Bhojanapriya*". उत्सवः merriment or festivity, a joyous occasion उत्सूते सुखं इति उत्सवः । 'मह उद्व उत्सवः'—अमर. गता गच्छ. The Vidūṣaka is annoyed at the inopportune entry of the Ceti and hence his desire that she 'be gone'. दास्याःपुत्रि an abusive term. It must be a compound to show the abuse, 'daughter of a whore' or daughter of an unchaste woman. 'षष्ठ्या आक्रोशे' इति षष्ठ्या अलुक् । एनां Malayavati. The Vidūṣaka desires to say that if a marriage is to be performed two are required, then why take away Malayavati alone now leaving his friend behind! Hence the next remark. हताश is a dig by the Ceti at the Vidūṣaka. युष्माकम् The plural is a plural of disrespect according to 'अस्मदोद्वयोश्च'. स्नपनकम् (स्नप्य अनेन) materials for a bath [स्नातेः पिञ्जन्ताल्ल्युटि स्वार्थं कप्रत्यये रूपम्, 'ग्लास्नावनुमां च' इत्यनेन भित्त्वम्, मितां ह्रस्वः ।]. According to some स्नपनक is स्नानवेला । Time for bath. The Tri-vandram edition read स्नापनकम्, वैतालिकः — 'विविधेन तालेन व्यवहरति इति' 'तेन व्यवहरति'—इति ठक्, 'वैतालिका बोधकराः'—अमर. [This whole is done by चूलिका. Compare 'अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका' (सा. द)] He is a bard. His office is to appraise the king of the proper time or fixed periods of the day. In dramas he indicates the time at dawn or noon by music and song. He also celebrates his king's victories. He is alone as in the Vikramorvaśīya (विक्रमोर्वशीय) or in a pair as in the Śakuntala (शाकुन्तल). तत्तत्प्रहरेकयोग्यं रागैस्तत्कालवाचिभिः । सरसमेव वितालं गायन् वैतालिको भवति ॥ (भावप्रकाश). The सुदराक्षस mentions two bards; Ratnāvalī has one.

II. 13. इह मलये पिष्टातकस्य वृष्ट्या मेरुतुल्यां द्युतिं दधानः, सद्यः सिन्दूर-धूलीदूरीकृतदिवससमारम्भसन्ध्यातपश्रीः सिद्धलोकः अङ्गनानां चलचरणरणन्तुरारावहृद्यैः उद्रीतैः भवतः उद्वाहस्नानवेलां सिद्धये कथयति ।

पिष्टातक (पिष्टातः एव पिष्टातकः) 'पिष्टातः पटवासकः'—अमर. Śivarāma says—उत्सवेषु रजनी (turmeric) तण्डुलकुङ्कुमादीनां तत्र तत्रोलखलवहनेन चूर्णप्रसारणं क्रियते तत् पिष्टातकमुच्यते (विमर्शिणी). It is a scented powder—may be गुलाल or डुक्का. वृष्ट्या by showering. The idea

is that people threw the पिष्टातक on each other. This word and this idea occurs in रत्नावली (I. 10 and 11). मेरुतुल्यां like that of Meru The Meru is supposed to have a golden colour. It is the hub round which all planets are said to revolve. It is the centre of several Dvīpas. The yellow scented powder was thrown round for the festive occasion. So the Malaya took on a yellow robe and could be compared to the Meru mountain. सिन्दूरेण दूरीकृता दिवसस्य समारम्भस्य संध्यापतस्य च श्रीः येन सः Sindura was thrown up and it made the day surpass the morning in its reddish beauty. It also surpassed the evening similarly. The reading सिन्दूरधूली० would mean "imparted the beauty of the evening to the morning even by the masses of the dust of red led" सिन्दूरधूलीभिः कृता दिवस—समारम्भे अपि संध्यापतस्य श्रीः येन; (or again सिन्दूरस्य धूल्या कृता दिवस—समारम्भस्य संध्यायाः च यः आतपः तस्य श्रीः येन). However this part of the drama is not enacted as a scene of the morning; and hence the inapplicability. Moreover the morning and evening hues are the same! दूरीकृत surpassed, तिरस्कृता. उद्गीतैः loud songs. Songs sung in गान्धार. Cf. जीवानन्दः — षड्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः । न तु गान्धारनामानं स लभ्यो देवयोनिभिः॥ चलाः ये चरणाः तेषु रणन्तः ये नूपुराः तेषां हादेन हृद्यैः नूपुरः anklet 'मञ्जीरोऽञ्जी स नूपुरः'—रभस. रणन्तः jingling. हादेन sweet or melodious sound. हृद्य sweet, pleasing. भवतः of Jimūta-vāhana. अङ्गना (प्रशस्तानि अङ्गानि यस्याः) beautiful women. उद्वाहस्य स्नानस्य वेलां The time of the nuptial bath. There is निदर्शना, विरोध and अनुप्रास in the verse. The metre is स्रग्धरा. The reading अरुणमणिरणन्नूपुरावहृद्यः is not good as the word अरुणमणि is अपुष्टार्थक. सिद्धलोकः The race of the Siddhas or world of the Siddhas. सिद्धये for the accomplishment of your desired object. The verse shows that preparations for the marriage were afoot.

14. समानरूपानुरागकुलवयसां पुण्यवतां केषांचिदेव अन्योन्यदर्शनकृतः समागमः भवति, मन्ये ।

समानानि (रूपं च अनुरागः च कुलं च वयः च) रूपानुरागकुलवयांसि येषाम्. अन्योन्यस्य दर्शनं तेन कृतः. The कामसूत्र (III. 1. 18) says : यस्यां मनश्चक्षुषोः प्रवृत्तिः तस्याम् ऋद्धिः । Therefore this verse describes

the greatness of the union arising from love at first sight. The कामसूत्र (III. 1. 1.) says : ' सवर्णयामनन्यपूर्वायां शास्त्रतोऽधिगतायां धर्मोऽर्थः पुत्रः सम्बन्धः पक्षगृद्धिः अनुपस्कृता रतिः च ' This verse exactly follows this sutra. Compare भवभूति :—
 ' इतरेतरानुरागो हि विवाहकर्मणि परार्थं मङ्गलं (मालतीमाधव II) or
 मालविकाग्निमित्र—अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति ।
 परस्परप्रार्थिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ (III 15). केषांचित् of
 a few only who are virtuous. गुण्यवतां of meritorious or virtuous persons. The metre is आर्या. This verse is not included in the Calcutta edition. The verse has no place after the last remark of the hero.

ACT III

The marriage is performed and all are merry. The Viṭa takes Vidūṣaka for his beloved Navamallikā, and he is made an object of fun. His sacred thread is snapped and he is manhandled. As he is later discovered to be a relation of the hero, copious excuses are offered. Then follows a love scene between the hero and the heroine. On this happy occasion Mitrāvasu gives out the news about Matanga's invasion of Jimūtavāhana's territories. He offers to go, but the hero dissuades him.

The poet now goes on to describe *Sambhoga*, *Śṛṅgāra* after the description of the *Vipralambha* in the II Act. This is done by what is known in dramaturgy as the *Kaiśiki Vṛtti*. It is thus described:

या ऋक्षनेपथ्यविशेषचित्रा स्त्रीसंयुता या बहुवृत्तगीता ।

कामोपभोगप्रभवोपचारा तां कैशिकीं वृत्तिमुदाहरन्ति ॥ नाट्यशास्त्र २२.४७

There too the हास्यनर्म is thus employed :

आस्थापितशृंगारं विशुद्धकरणं निवृत्तवीररसम् ।

हास्यप्रवचनबहुलं नर्म त्रिविधं विजानीयात् ॥ २२.४९.

ततः in the III Act, after the end of the II. मत्तः intoxicated. विचित्रः विह्वलः च वेषः यस्य. विचित्र Causing mirth. विह्वलः dishevelled on account of his drink, untidy. चषकद्वस्ताः—चषकः [पानपात्रं a peg, a wine cup (चषकोऽस्त्री पानपात्रम्—अमरः)] द्वस्ते यस्य. The Viṭa is an associate of the hero in his Śṛṅgāra exploits. He is usually thus shown : सम्भोगहीनसंपत् विटस्तुधूर्तः कलैकदेशज्ञः । वेशोपचारकुशलः वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम् ॥ (सा. द.). चेट is also similar. The सा. द. says शृंगारेऽस्य सहाया विटचेटविदूषकाद्याः स्युः । भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः ॥...तथा शकारचेटाद्याः अधमाः परिकीर्तिताः ॥ They create laughter. हासमूलः समाख्यातः हास्यनामा रसो वृधेः । चेष्टाङ्गवेषवैकृत्याद् वाच्यो हास्यस्य च उद्भवः ॥ (सा. द.). स्कन्धे आरोपितं सुरायाः भाण्डं येन Who has kept a large jug of wine on his shoulder. The very entry of these two characters is bound to create laughter. Our Viṭa is

shown here more as a sub-standard character. Elsewhere he is of a higher type. See the *Mṛchha-kaṭika* (मुच्छकटिक) where he is of a higher type.

III. 1. यः नित्यं सुरां पिबति यः च जनस्य प्रियसंगमं कुरुते, तौ द्वौ एव बलदेवः कामदेवः च मम देवौ ।

सुरा Wine. It is wrong to suppose that drinking wine was not known in India. The famous *sūkta* about the gambler in the *R̥gveda* mentions *Surā*. Not only that, it follows the *R̥gveda* to the *Brahmaṇa* literature (compare *Aitareya Brāhmaṇa* too) and through down up to classical literature. Youth of this country, both men and women, indulged in drink. Cf. मेघदूत—‘हित्वा द्वालां अभिमतरसां रेवतीलोचनाङ्गाम् (I.52) which refers to both. आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा । दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयान्छीतला (वेणीसंहार VI. 27). शिशुपाल—घूर्णयन्मदिरास्वादमदपाटलितयुती रेवतावदनोच्छिष्टपरिपूतपुटे दशौ ॥ (II. 16). Also see अमर 55 or किरात IX. 42, 73 or प्रबोधचन्द्रोदय II.1, III. 21. सुरा was a wine extracted from rice, कोहल that from barley (from which we get ‘*alcohol*’) and मधुलिका from wheat. Some names of wine are detailed below:—

‘सुरा हलिप्रिया द्वाला परिसुद्धरुणात्मजा गन्धोत्तमा प्रसन्नरागादम्बर्यः परि-
रुक्ता । मदिरा कश्यपमधेऽपि । Ladies too drank wine. Cf. कुमारसम्भवः—नयनान्यरुणानि घूर्णयन् वचनानि स्वलयन्पदपदे । असति त्वयि वारुणी
मदः प्रमदानामधना विडम्बना ॥ IV. 12 प्रियेण संगमः 01 प्रियः प्रिया च
प्रिया, (‘पुमान् स्त्रिया’ इति पुंसः एकशेषः,) ताम्भ्यां समागमः. मन्ये shows
that the *Viṭa* (his name is Śakharaka as given below) does not consider any other gods important
but *Balarāma* and *Kāma*. The metre is *आर्या*. घूर्णमानः
reeling (घूर्ण).

III. 2. यस्य वक्षःस्थले दयिता, मुखे नीलोत्पलवासिता मदिरा, शीर्षे च शेखरकः नित्यम् एव संस्थिताः ।

वक्षःस्थल the broad chest. नीलं च तद् उत्पलं तेन वासिता rendered fragrant by blue lotuses. It seems this was the practice. Compare किरातः—पातुमहितरतीन्यभिलेषु-
स्तर्पयन्त्यपुनरुक्तरसानि । सस्मितानि वदनानि वधूनां सोत्पलानि च मधूनि युवानः॥

IX. 51; or again:—भ्रूविलाससुभगानुकर्तुं विभ्रमानिव वधूनयनानाम् । आददे मृदुविलोलपलाशैरुत्पलैश्चषकवीचिषु कम्पः ॥ IX. 56; or कृतुसंहार V. 10. सुगन्धिनिःश्वासविकम्पितोत्पलं मनोहरं कामरतिप्रबोधकम् । निशासु हृद्यः सह कामिभिः स्त्रियः पिबन्ति मयं मदनीयमुत्तमम् ॥ शेखरकः a chaplet. 'शिखासु आपीडशेखरौ'—अमर.

The Vita has everything when he has his beloved resting on his bosom, he has enough drink and a chaplet on his head. By innuendo he suggests that Śekharaka is *on the top* of everyone ! चालयति who moves me ! The Vita while himself reeling feels that he is being moved by somebody i. e. Navamallikā ! प्रथमप्रहरे in the first watch. The word प्रहर shows that bells must have been rung or struck to denote the time. The time of marriage in this drama must have been the evening. निजः प्रणयिनीजनः तेन सनाथः accompanied by one's loved one. कुसुमानाम् आकारः स एव उद्यानं तस्मिन् in the garden which was a store of flowers ; or कुसुमाकर should be taken as a proper noun. आपानस्य सौख्यम् (' आपानम् पानगोष्ठिका '—अमर. आसमन्तात् पिबन्ति जनाः यत्र. A drinking booth). The pleasures of drinking. कीदृशः etc. There is an obvious pun. नवमल्लिका is a proper name and also means 'jasmine'—मोगरा. Just as a chaplet cannot be imagined to exist without jasmine flowers, so too Śekharaka cannot remain without Navamallikā. स्कन्धे न्यस्तं वस्त्रयुगलं येन सः दुष्टमधुकराः The wicked bees. वर्णकं fragrant things for unguents. 'वर्णकं स्यात् विलेपनम्'—अमर. संतान one of the five famous divine trees. संतानः कल्पवृक्षश्च पुंनि वा हरिचन्दनम् ।—अमर. पिनद्ध = अपिनद्ध. अपिपूर्वात् नह धातोः क्ववति रूपम् । अपिशब्दाकारस्य 'वाग्नि भागुरिरक्षोपमवाप्योरुपसर्गयोः' इत्यादि वार्तिकेन लोपः च । रक्तांशुक red garments. Red was a colour worn also for death. Red was the famous Buddhist colour. 'वासं आच्छादनं वासः चैलं वसनम् अंशुकम्'—अमर. उत्तरीयेण कृतम् अवगुण्ठनं येन, who covered his face by his upper garment. अवगुण्ठनं a veil. The idea seems to be that the Vidūṣaka took it over his head and thus covered his whole body by the uttarīya. एकेषाम् others. 'एके मुख्यान्यकेवलाः'—अमर. मधु करे यस्य मधुकरः, दुष्टः च असौ मधुकरः च तस्य. शिवराम says—मधुकर इति विटस्य अपि वाचकः । There is

an obvious pun on the word मधुकर. कोपेन The Viṭa feels that his beloved has done this i. e. turned her face away in anger ! He was late in coming and hence he feels that she has got angry. The Vidūṣaka did it out of his difficulty to tolerate the 'fragrance' of wine. सविशेषं specially. तमालवीथिका The tamāla avenue. It may be even a small bower. Cf. Medinī : वीथी पंचौ गृहाङ्गे च रूपकान्तरवर्त्मनोः । मज्जीकुरु a चिह्न formation. रजन्यां विरहः तेन जनिता उत्कण्ठा यस्य तम्. Who was the more excited due to the separation at night.

III. 3. नवमालिके गर्वितः यः हरिहरपितामहानाम् अपि नन्तु न जानाति सः शेखरकः तव चरणयोः पतति ।

हरि Viṣṇu. हर Śiva. पितामह Brahman. The genitive is सम्बन्धसाप्तान्ये षष्ठी. The Viṭa says that he was saluting Navamālīka and doing her a great honour. He was not in the habit of or did not care to bow to Hari, Hara or Pitāmaha even, but was bowing down to her !! मत्तपालक, Oh you superior drunkard ! (मत्तश्रेष्ठ). A variant is मत्तबालक, drunken child. इति कृत्वा Thinking me to be... मदपरवशेन under the influence of intoxication. अत्रेयः the vidūṣaka ; Atreya seems to be a proper name. अलीकं कोपम् :—अलीकं false, pretended. Cf. अलीककोपकृतिन (Kādambarī). रोपेण आरक्तैः red on account of anger इषद् रक्तं आरक्तम् slightly red, reddish. Reddish eyes are usually supposed to be a sign of youthfulness and beauty. Women are पाटलोपान्तनेत्र (ऋतुसंहार V. 13). Here her eyes are red because of anger. मन्दभागधेयायाः The idea is that Vidūṣaka is not unfortunate, but it is his mother. कपिलमर्कट a tawny monkey. The Vidūṣaka is always called a monkey in dramas. Vidūṣaka calls himself a śākhāmṛga in Vīkramorwaśīya V, or in the Mālavikānimitra IV he is called a Pīṅgala Vānara. साधु रे पिङ्गलवानर साधु । सुष्ठु परित्रातः त्वया स्वपक्षः (in स्वपक्ष), or in विक्रमोर्वशीय Act II he is referred to as आलिखितो वानर इव. This anger of the Viṭa is well-deserved because the Vidūṣaka had kept him, as it were, under a delusion. यज्ञोपवीतम् The sacred thread worn by members of the first three classes over the left shoulder and under

the right arm. Originally it was the investiture. The Manusmṛti says that the Upavīta (उपवीत) of the Brahmins should be made of cotton thread; कर्पासमुपवीतं स्याद्विप्रस्योर्ध्वद्वतं त्रिवृत् II. 44. The Yajnopavīta (यज्ञोपवीत) is made fun of in Mṛcchakaṭika too. ब्रुवति breaks, snaps. The sacred thread is not referred to by many sūtrā—kāras in the upanayana ceremony. A Prāyścitta is prescribed for its loss and taking a meal without it renders one liable to expiation! The Yajnopavīta is mentioned as early as the Taittiriya Brāhmaṇa (III. 10, 9, 12). Lokamānya Tilak mentions his view that it was originally not a thread, but a garment of cloth (Vāsas) or deerskin (ajina)—Orion, 145. He mentions the view of Mimāṃsists, particularly Jaiminiyanyayāmālāvistāra iii. 4. 1. It is useful to note that women used to wear the Yajnopavīta. गन्धर्वराजमित्रं is a v. l. It is not proper as Jmūtavāhana was a Lord of the Siddhas and not Gandharvas! The Viḍuṣaka is rightly angry that he, a Brāhmaṇa, and also the friend of the king is being asked to fall at the feet of a mere woman and that too a maid-servant! The proposal is, to say the least, intolerable to him. पातयिष्यामि. This is not a mere threat as it is carried out later in this Act. खलीकृतः—न खलः, अखलः अग्नयलः खलः संपद्यमानः कृतः खलीकृतः a 'cvi' formation: insulted, offended, scorned. प्रियस्य सम्बन्धिकः Related to the Priya or husband of Malayavati. सम्बन्धिन् शब्दात् स्वार्थे कप्रत्ययः. They had now become as if they were related through the marriage of the Prince and Princess Malayavati. And one on the side of a bridegroom may be laughed at! This shows how jokes were cut at each other in marriage days. This custom still persists and sometimes in its wake brings some very unfortunate results. He has now made amends for his mistakes. He now asks him whether he regarded Śekhara still as 'a drunken 'child'! वर्तुलीकृत्य having rolled it in a coil (अवर्तुलं वर्तुलं कृत्वा). उन्नरीयं The upper garment. It seems in olden times men used to wear two garments (N. III-11) out of which one was called 'uttariya'.

दिष्ट्या The Vidūṣaka says that the Viṭa is now free from his intoxication inasmuch as he is providing a seat for him. आवेगः rush, excitement. सुमरितं (well-filled) कुरु अच्छसुरया fill it well with good wine, pure wine. 'चषकोऽस्त्री पानपात्रम्'—अमर. रसः sweetness. relish. नवमालिकायाः मुखस्य संसर्गेण संवर्धितः रसः यस्य. Lovers often relish a cup half drunk by their beloveds or *Vice versa*. That is the way of chivalrous lovers—even animals! Compare नीवारौदनमण्डमुष्णमधुरं सद्यः प्रसूत—प्रियापीतादन्यादिकं तपोवनमृगः पर्योत्तमाचामति—उत्तरराम. IV. 1. पूर्वम् आस्वादितम् आस्वादितपूर्वम्, न आस्वादितपूर्वम्, अनास्वादितपूर्वम्, सुखुपासमासः not tasted before. It is because of the dictum : रतिकाले मुखं स्त्रीणां शुद्धं आखेटके शुनाम् ॥ अतः परम् What greater regard or respect can one pay! That is what the Viṭa thought was the best way to respect the Vidūṣaka. ब्राह्मणः खलु अहम् । He says he cannot take the *ucchiṣṭa* being a Brahmin, much more the *ucchiṣṭa* of 'surā'! Manu has declared that not only *surāpāna* is a great sin, but even keeping contact with drunkards is itself a sin. And the poor Brahmana cannot afford to do this irreligious act. ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः । महान्ति पातकाण्याहुः संसर्गश्चापि तैः सह (1 मनु. XI. 54). ब्रह्मसूत्रम् The Brahmana's sacred thread. वेदाक्षराणि If you do not have the *Yajnopavīta* then you must give proof of your being a *Brāhmaṇa*, by reciting words from the sacred Vedas, like asking a Muslim to recite his *qualma*! It was incumbent on the *Brāhmaṇa* to recite his daily "Svādhyāya" hence the query of the Ceṭi. उदाहर speak out, give out, say, utter. सीधोः गन्धेन By the smell of wine. सीधु is (पक्वेष्वरसप्रकृतिकः सुराविशेषः) : properly spirit distilled from molasses, rum. The Vidūṣaka probably knew no Veda or even if he knew he must have forgotten them! Or if he at all knew any he may have desired to evade the utterance of vedic *rcs* before the Viṭa and Ceṭi who must be considered low enough—having no right to listen to the sacred words or otherwise causing an impurity. The Vidūṣaka is usually a forgetful creature. So he may have forgotten. Compare the *Mālavikā* : भवति यदि नीतरेकमप्यक्षरं पठेयं तदा गायत्रीमपि विस्मरेयम् (IV.) He is always a मन्दबुद्धि Brahmin.

The *Mālavikāgnimitra* mentions sugar as an antidote against the over-indulgence in *sīdhu*: 'सीधुपानोद्वेजितस्य मत्स्यण्डिका'. *Vidūṣaka*'s treacherous memory is referred to in the *Svapnavāsavadattā* too. The *Vidūṣaka* is similarly shown to have little knowledge of the Vedas in the *Ratnāvalī* (I): यदि पठ्यते तदलमेतेन । विद्वस्य This stage direction shows that the *Ceṭi* had threatened to carry out her punishment to make *Vidūṣaka* fall at her feet. Now seeing that he falls at her feet, she sneers at him! मर्षयतु forgive. अपराद्धम् The offence. अकाले मृत्युः Premature death, untimely demise. The अकालमृत्यु is due to his association with those who drank wine. Drinking of wine was a *Mahāpātaka* and to respectable citizens it was bound to bring disgrace. The *Bhagavadgītā* has declared : संभावितस्य चाक्रीतिर्मरणदतिरिच्यते; so he is now saved both from drinking wine and association with drunkards which is thus avoidance of a premature death. दीर्घिका lake, a long or oblong well. (दीर्घा एव दीर्घिका संज्ञायां क्व) 'वापी तु दीर्घिका'—अमरः. तथा करोति It is strange that this stage direction is given since we expect him to bathe on the stage in a well! We think this stage direction would have to be dropped. रूपिणीम् in actual body, in an embodied form. स्वयंवरलक्ष्मीम् The beauty of the marriage by choice. There is a Variant रुक्मिणीम् इव हरिः which means—like *Viṣṇu* or *Śrī Kṛṣṇa* supporting *Rukmiṇī* पार्श्वपरिवर्ती by his side. गृहीतं वराय उचितं नेपथ्यं येन who has put on an attire or dress fit for a bridegroom. विभवतः according to rank or precedence. परिवारः retinue, train of servants or courtiers etc.

III. 4. दृष्ट्वा दृष्टिम् अधः ददाति, आभाषिता आलापं न कुरुते, शय्यायां परिवृत्य तिष्ठति, बलात् आलिङ्गिता वेपते, सखीषु वासभवनात् निर्यान्तीषु निर्गतुम् एव ईहते, नवोढा प्रिया वामतया एव अद्य मे सुतरां प्रीत्यै जाता ।

अद्य today, at this time of our marriage. नवा च असौ ऊढा च नवोढा-कर्मधारय newly married. ऊढा P. P. P. वह् (वहते: कः). प्रिया beloved, *Malayavati*. वामतया on account of her opposition or contrary behaviour.

The वामता refers to the नायिका who is रतौ वामा. (Cf. दशरूप II. 16 It is a variety of मुग्धा नायिका—मुग्धा नववयः-कामा रतौ वामा मृदुः कुधि). The Daśarūpa quotes: व्याहृता प्रतिवचो न संदधे गन्तुमैच्छद्बला चित्तांशुका । सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥ (कुमार. VIII. 2). The साहित्यदर्पण says :

दृष्ट्वा दर्शयति क्रीडां सम्मुखं नैव पश्यति ।
 प्रच्छन्नं वा भ्रमन्तं वातिक्रान्तं पश्यति प्रियम् ॥
 बहुधा पृच्छयमानापि मन्दं मन्दमधोमुखी ।
 सगद्गदस्वरं किञ्चित् प्रियं प्रायेण भाषते ॥
 अन्यैः प्रवर्तितां शब्दं सावधाना च तत्कथाम् ।
 शृणोत्यन्यत्रदत्ताक्षी प्रिये बालानुरागिणी ॥

The Mālavikāgnimitra has this description :

हस्तं कम्पवती रुणद्धि रशनाभ्यापारलोलाङ्गुलि
 हस्तौ स्वौ नयति स्तनावरणतामालिङ्गयमाना बलात् ।
 पातुं पक्ष्मलचक्षुरुन्नमयतः साचीकरोत्याननं
 व्याजेनाप्यमिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ IV. 15

The Ratnāvalī has the following:—

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्कित्वा
 घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।
 वदति बहुशो गच्छामीति प्रयत्नधृताऽप्यहो
 रमयतितरां संकेतस्या तथापि हि कामिनी ॥ III. 9

The Prince says that a wife is indeed lovable, but she conducted very much more to his happiness by her contrary behaviour! अथो ददाति she looks down below; does not look in the face. The force of अधः is thus brought out by Sivarāma—“ दृष्ट्वा सकौतुकानुरागं मया वीक्षिता साम्मुख्यं न करोति । तर्हि दृष्टिं वस्त्वन्तरं प्रेरयति इति चेत् न । ” आभाषिता when spoken to. आलापम् talk, speech, reply. शय्या bed. परिवृत्य with the face turned away. ‘अत्र विरुद्धाचरणं आतिष्ठति । न तु शय्यां मुञ्चति’—शिवराम. आलिङ्गिता—मन्दं आश्लिष्टा slightly embraced. वेपते trembles. ‘कम्पते । न निषेधति । अतः स्पर्शस्य दुःसहत्वं न हेतुः किन्तु साध्वसम् एव । ’—शिवराम. निर्यान्तीषु going out. वासमवनम् Bed-chamber. निर्गतुम् to go out. इहेते desires. The metre is शार्दूलविक्रीडित.

III. 5. प्रिये, प्रतिवचः हुंकारं ददता मया यत् मौनम् आसेवितम्, यद् दावानलदीप्तिभिः चन्द्रातपैः इयं तनुः तापिता बहूनि नक्तदिनानि अनन्यमनसा यत् च ध्यातम् तस्य तपसः एतत् फलं यत् ते इदं मुखं अधुना पश्यामि ।

There is a metaphor of penance superimposed on the virahajvara by the poet here. हुंकारं acceptance by the sound 'hum'. Cf. नैषध XX. 62. Cf. पृष्टा पुनः पुनः कांता हुंकारैः एव भाषते; that is a usual way of women in love. 'हुमित्येतच्छृण्वतामङ्गीकारानुकरणम्'—विश्वः. प्रतिवचः (वचसि वचसि इति) at every word. मौनम् silence. दावः च असौ अनलः च. दाव is itself forest fire. 'वने च वनवह्नौ च दवो दाव इहेष्यते'—यादवः. However by the rule 'विशिष्टवाचकानां पदानां विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्' we have to understand दाव in the sense of a forest and the whole word दावामि as the fire in the forest. दावानलस्य दीप्तिः इव दीप्तिः येषां तथाभूतैः (चन्द्रातपैः) (rays of the moon) which possess the heat (dīpti) like that of the forest conflagration. It is well-known that the rays of the moon burn separated lovers. Cf. झंगारविलास (82) मथुरागमनोन्मुखे मुरारौ असुभारातिभृतां व्रजांगनानाम् । प्रलयज्वलनायते स्म राका भवनाकाशमजायताम्बुराशिः ॥ or 75 there only. Compare शाकुंतल-विसृजति हिमगर्भैरिन्दुरग्निमयूखैः ॥ ध्यातं thought about. नक्तं दिनानि च यावत् (अत्यन्तसंयोगे द्वितीया) Nights and days. अन्यगतं मनः यस्य अन्यमनाः न अन्यमनाः अनन्यमनाः with the mind intently fixed on you. This is rather strange from the hero who had rejected Malayavatī in his very presence! तपसः of the penance (in the form of "Mauna"). फलम् fruit, result. Just as yogins practise the 'pañcāgni-sādhana' with intent devotion on the Parabrahman, so the hero says to his beloved that for a sāksātkāra of hers (like that of the Parabrahman) he practised penance in the form of his silence, only a humkāra was made even when urged to speak; the body was subjected to the fire in the form of the moon's rays which were themselves heat to him in her absence and he thought of her form only. Hence the fruit of all this *tapas* was her presence now. Manu has talked of threefold penance viz. XI. 241 यत्किञ्चिदेनः कुर्वेति मनोबाह्यमूर्तिभिर्जनाः । तत्सर्वं निदेहत्याशु तपसेव तपोधनाः ॥ Here the

वाक्त्तप is indicated in the 1st line, कायिक तप in 2nd line and the मनस्तप in the 3rd line. The metre is शार्दूल-विक्रीडित.

प्रियमपि He knows how to flatter women. He is a good lover. He has madhura words. He is a *priyamvada*. प्रतिपक्षवादिनि you who think that this is flattery When it is a fact. There is surely no overstatement in his words—says the *Ceiz*. प्रतिपक्षपातिनि would mean—you who take a contrary view. स्वरम् slowly—‘मन्दस्वच्छन्दयोः स्वरम्’—अमर.

III. 6. स्तनभारः ते मध्यस्य खेदाय एव, अपरः हारः किमु, नितम्बभरतः ऊरुयुगं ताम्यति, अनया काञ्च्या किं पुनः, ऊरुयुगलं वोढुं पादयुगस्य शक्तिः न, नूपुरौ कुतः, स्वाङ्गैः एव विभूषिता असि, क्लेशाय मण्डनं किं वहासि ।

स्तनयोः भारः The heavy breasts. मध्य the waist. हारः a pearl necklace. Heavy breasts are a sign of beauty. खेदाय will cause fatigue. Cf. the रत्नावलिः—पादाग्रस्थितया मुहुः स्तनभारेणानीतया नम्रतां 1.1. वक्षोजौ इभकुम्भविभ्रमदहरी-शृंगारशतक 5 or गुरुणा स्तनभारेण 16 or स्तोकेनम्रा स्तनाभ्याम्—मेघदूत. सा कान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयम्—अमर. 34. The poet says that your waist is already bearing the burden of your heavy breasts; why now add to it one more burden i. e. that of the हार. The हार will make for further heaviness, it will not add to the beauty of the already beautiful breasts! ताम्यति is fatigued, becomes weary or exhausted. ऊरुयुगं the pair of thighs (ऊर्वोः युगम्). नितम्बभरतः due to the weight of the hips. Compare : श्रोणीभारादलसगमना—मेघदूत. The buttocks are weighty and hence the pair of thighs gets weary under that burden, why therefore add to the troubles by the *Kāñci*? The girdle will further tighten and add to the weight of the already heavy *nitambas*. Cf. यातं यच्च नितंबयोर्गुरुतया मंदं विलासादिव शकुंतल II. 3. मालविकाग्निमित्र III. 7 विपुलं नितम्बबिम्बे मध्ये क्षामं समुन्नतं कुचयोः. The ऋतुसंहारः 1V. 4 says काञ्चीगुणैः काञ्चनरत्नचित्रैर्नो भूषयति प्रमदा नितम्बान् । Compare also I.6 of ऋतुसंहार.

पादयोः युगं The pair of feet. They are unable to carry the thighs on account of their burden. Then why add to it by the weight of the anklets,

Nāpuras ? वोढुं to carry (वह्) स्वाजैः by your own limbs viz. the breasts, the thighs (and buttocks) and feet. Then why must you have any further ornaments ? Compare विक्रमोर्वशीयम् II. 3 आमरणस्यामरणं प्रसाधनविधेः प्रसाधनविशेषः । उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ or कुमारसम्भव I. 42 अन्योन्यशोभाजननाद्भूव साधारणो भूषणभूष्यभावः । or नैसर्गिकलावण्य-प्रभाववत्या विभूषणं भारः Ru. IV. or श्यमवयवैः पाण्डुक्षामैरलङ्कृतमण्डना—मालतीमाधव VI. 6. The metre is सा. वि.

III. 7. चन्दनानां निष्यन्दः लतामण्डपे कुट्टिमान्तात् शिशिरयति, धारागृहाणां ध्वनिं श्रुत्वा नीलकण्ठः ताण्डवम् अनुतनुते, यन्त्रोन्मुक्तः आपातोत्पीडहेलाहतकुसुम—रजःपिञ्जरः च अयं जलौघः विटपिनाम् आलवालान् प्ररयन् वेगात् चलति ।

चन्दनानाम् निष्यन्दः The sandal juice. लतानिर्मिते मण्डपे in the bower of creepers. कुट्टिमानाम् अन्तान् the borders or ends of the paved ground. कुट्टिमोऽस्त्री निबद्धा भू-रामाश्रमी. शिशिरयति-शिशिरशब्दात् 'तत्करोति तदाचष्टे' इति णिच्. A denominative from शिशिर, renders cool. In place of श्रुत्वा we get a variant आरात्=near, 'आरात् दूरसमीपयोः'—अमरः । धारागृहाणाम् of the artificial jets of water or fountains, shower-baths. In place of आरात् we get a variant तारं loud (construe with ध्वनिम्). Compare रघु 16.49. (ध्वनि) अनुकुरुते is another variant which means 'imitates'. अनुतनुते goes with ताण्डवम्. ताण्डवम् The tāṇḍava is a dance; hence any dance. ताण्डवं नटनं नाट्यं लास्यं नृत्यं च नर्तनम्—अमरः. Originally ताण्डव was a dance instituted by तण्डु. नीलकण्ठः The peacock मयूरो बहिर्णो बह्वी नीलकण्ठो भुजङ्गभुक्—अमरः. The peacock 'thinking that the noise from the water-jets was the sound of the clouds' began to dance. [नीलकण्ठ is Śiva. The Tāṇḍava dance is dear to god Śiva too]. Here the peacock begins to dance at the sound of the water jets. Poets very often talk of the peacock's joy at the sight of clouds: मेघध्वानेषु नृत्यं भवति च शिखिनाम् (सा. द.). Compare the उत्तररामः स्तनयित्नोर्मयूरीव चकितोत्कीर्णतं स्थिता । (III. 7).

The peacock is always shown dancing at a suspicion of thunder. जामूतस्तनितविशिकिर्भिर्मयूरैः उद्ग्रीवैरनुरसितस्य पुष्करस्य I. 21. or मालतीमाधव I, सानन्दं नदिहस्ताहतमुरजरवाहतकौमारबहि—or संगीतमृदंगध्वनितेषु केकाशंकया...मयूरमुखानि स्थगयति । or

सुदृग्गशब्दापगमादलास्याः (रघु. १६.१४ also १६.६४). यन्त्रात् उन्मुक्तः or यन्त्रेण उन्मुक्तः। यन्त्र is a water jet or a water-pump. Then यन्त्र may be a fountain more possibly. आलवालान् Basins. आपतेन उत्पीडः तेन हेल्या आहतम्। कुसुमानाम् रजसा पिञ्जरः. The water was running in great velocity. It therefore shook the pollen of the flowers. This gave the reddish colour to the water. हेल with ease. 'हेला त्रियाम-वज्रायां विलासे वारयोषिताम्'—मेदिनी. 'पिञ्जरोऽश्वान्तरे पीते'—मेदिनी. विटपि a tree, one which has leaves. विटप is leafage or foliage. The metre is स्रग्धरा.

III. 8. गीतारम्भैः सुखरितलतामण्डपभुवः, पुष्पाणां परागैः प्रकटपटवासव्यतिकराः, सहचरीभिः सह मधुरसं पर्याप्तं पिबन्तः अमी मधुपाः समन्तात् आपानोत्सवम् अनुभवन्ति इव ।

गीतानाम् आरंभाः तैः By the beginnings of their music. सुखरिताः लतामण्डपानाम् भुवः यैः तादृशाः Which made the grounds of the bowers resound or reverberate with the music. सुखरित P.P.P. of सुखरयति a denominative from सुखर. The words गीतारम्भैः have to be understood in the sense of the humming (in the case of bees) and singing (in the case of ladies). प्रकटः पटवासस्य व्यतिकरः येषां तादृशाः. पटवासः a perfumed or scented powder. परागैः by the pollen or powder of flowers. 'परागः कौसुमे रेणौ स्नानीयादौ रजस्यपि'—अमर. The idea is that the bees were covered with the pollen; their *vyatikara* i.e. contact with the pollen was thus apparent. व्यतिकरः contact. सहचरीभिः with the female bees and women (in the case of lovers). मधुरसं juice from flowers; wine. "मधु मये पुष्परसे क्षौदे च"—अमर. अमी here, there. पर्याप्तं to their heart's content. मधुपाः bees; lovers who too drink wine. This word carried a suggestion of the '*madhupas*' being *Vitas*. आपानं तद्रूपम् उत्सवम्. आपानम् drinking wine. 'आपानं स्यात् सुरापानम्.' The bees had fragrant powder, they were humming and drinking juice from flowers along with their mates. The poet wants the reader here merely by suggestion to understand the general gaiety that prevailed by a covert reference to the gathering of men and women who had scented powder scattered on them,

who were singing or regaled with it and who were drinking wine with their mates. Compare the कुमारसम्भव III. 36 मधुः द्विरेकः कुसुमैकपात्रे पपौ प्रियां स्वाम् अनुवर्तमानः । Compare रघु० VIII. 64 मदिराक्षि मदाननार्पितं मधु पीत्वा रसवत्कथं नु मे । अनुपास्यसि बाष्पदूषितं परलोकोपनतं जलाञ्जलिम् ॥ The metre is शिखरिणी.

लघु quickly 'लघु क्षिप्रमरं द्रुतम् । सत्वरं चपलं तूर्णमविलम्बितमाशु च' अमर. विवाहस्य महोत्सवे मीलितानाम् सिद्धानां विद्याधराणां च आपानस्य दर्शने यत् कौतूहलम् तेन. परिभ्रमन् while wandering.

III 9. हरिचन्दनेन दिग्धाज्ञाः सन्तानकानां स्रजः दधतः, माणिक्याभरण-प्रभाव्यतिकरैः चित्राकृताच्छांशुकाः अमी विद्याधराः सिद्धजनैः सार्धं मिश्रीभूय चन्दनतच्छायासु दयितापितावशिष्टानि मधूनि पिबन्ति ।

हरिचन्दन one of the five divine trees. पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ Śivarama takes it in the sense of a sandal tree : छेदे रक्तं कषे पीतं हरिचन्दनमुच्यते । It is better taken in the sense of कुङ्कुमः Cf. मेदिनी :-हरिचन्दनमस्त्री स्याद् देवतानां महीरुहे । नपुंसकं तु गोशीर्षे ज्योत्स्ना-कुङ्कुमयोरपि ॥ The Vidyadharas were having a paste of saffron applied to their bodies. दिग्धानि अङ्गानि येषां तादृशाः Whose limbs were besmeared. The limbs naturally refer to the forehead and such other limbs where the saffron could be applied. सन्तानक The divine tree. स्रजः garlands. दधतः wearing. माणिक्यानाम् आभरणानि तेषां प्रभाः तासां व्यतिकरैः (mixture). माणिक्य is a ruby. Commentators take it in the sense of विविधमणीनाम् । or 'नानाविध-रक्तपीतादिमणीनाम्'. There was a mixture of the various rays or shades of colour from the ornaments of the rubies.—अथ व्यतिकरः पुंसि व्यसनव्यतिषङ्गयोः—मेदिनी. चित्राकृतानि अच्छानि अंशुकानि येषाम्. चित्राकृत is a *cvi* formation from चित्र. अचित्राणि चित्राणि संपादितानि, variegated. This variegated pattern was due to the colours from the *māṇikya*. अच्छ White, clean. 'अच्छस्फटिकमल्लूकानिर्मलेषु'—मेदिनी. अंशुक garments. (अंशवः सूत्राणि विषयः यस्य. ऋष्यादि क). It means fine cloth. Cf. मेघदूतः—धुन्वन्कल्पद्रुमकिसलयान्यंशुकानीव वातैः (62). It means a upper garment also. The garments got the various shades of colours from the jewels or beads of various colours or rubies. 'चैलं वसनमंशुकम्'—अमर. सार्धम् governs the instrumental in सिद्धजनैः

according to-‘सहयुक्तेऽप्रधाने’. चन्दनतरुणाम् छायासु or चन्दनतरोः छायासु (छाया बाहुल्ये इति न नपुंसकत्वम् as the पूर्वपद is not in plural). ‘छाया सूर्याप्रया कांतिः प्रतीबिम्बमनातपः’. दयिताभिः पीतात् अवशिष्टानि left over after being drunk by their beloveds. The metre is शा. वि. The Vidyādharaś were drinking wine in company of their wives, they were partaking of what was left over by them and thus they were enjoying themselves in the marriage celebrations of Malayavati.

शरदः आतपः तेन परिखेदितम् fatigued by the autumnal sun.

III. 10. प्रियायाः एतत् मुखं कपोलयोः कान्त्या शशिनं जित्वा अधुना तापातुरक्तं कमलं जेतुम् ध्रुवम् ईहते ।

The face of the beloved has already surpassed the moon. The moon is śaśalāncchana, while the *mukha* has no such deficiency. It has by one part i. e. kapola, achieved this result! Now it desires by its redness to surpass the lotus! The *raktima* is greater than that of the *kamala* or lotus. Hence the utprekṣā (which is indicated here by the word *dhruva*). The metre is आर्या.

कुसुमाकरोद्यानस्य दर्शने कुतूहलिभिः desirous of seeing the *Kusumākaroḍyāna*. The hero says that there was no need to go to the garden for having a look at its beauty and thus to cause fatigue to Malayavati who was bound, naturally, to follow him wherever he went. The reason is given in a poetical conceit, which is that Malayavati's own face possesses that beauty. Hence his effort was unnecessary. The next verse describes this beauty.

III. 11. भ्रूलतोद्भासि पाटलाधरपल्लवम् एतत् ते मुखं नन्दनम् उद्यानं, अतः अन्यत् केवलम् वनम् ।

भ्रूवौ एव लते ताम्र्यां उल्लसति इति appearing beautiful by the creeper-like eye-brows. पाटलः अधरः एव पल्लवः यस्मिन् तत् Where there are sprouts in the form of the reddish

lips. पाटल is श्वेतरक्त. नन्दनम् (1) Causing delight. (2) The Nandana garden of Indra: ह्य उच्चैःश्रवाः सुतो मातलिर्नन्दनं वनम्—अमर. The idea is that your face, like a garden has creepers and sprouts. So it is fit for the title of Nandana. Any other garden is simply a collection of the inanimate trees! The epithet *Nandana* properly belongs here. Cf. Kālidāsa in the *Śākuntala* :

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।

कुसुममिव लोभनीयं यौवनमंगेषु सञ्जडम् ॥

श्रुतम्... The *Cetī* means to say that even the hero has now recognised and seen the beauty of the Princess and hence she tells him that he too deserves to be told about it! अस्माकम् अपि on our side *i. e.* on the bridegroom's side. The idea is that the hero is also handsome enough. The *Vidūṣaka* hints that *Malayavati* ought to have described the hero. दर्शनीयः जनः The hero (if the above interpretation is accepted); otherwise men or women on the hero's side. केवलं मत्सरेण The *Vidūṣaka* says that it is malice surely why people on hero's side, who are handsome or personable do not find mention at the hands of the bride's followers or people! The reference is even ultimately made by *Vidūṣaka* to his own person!! Though *Vidūṣaka* is always described as ugly, he wants to flatter himself by this remark and the *Cetī*'s answer which follows immediately may point out to this interpretation. वर्णयामि I will describe; I will daub your face. The stage-direction सस्मितम् must be taken to indicate this. The *Vidūṣaka* understands it in the first sense, while *Caturikā* uses it in the second meaning. जीवापितः, I have been infused with a fresh lease of life! प्रसादे favour of the description. He wants the *Cetī* to describe him as beautiful. He has been censured by his friend, the prince' as a brown monkey. He desires that this vilification ought to stop! Hence his joy at her volunteering to describe him!! निमीलिते अक्षिणी यस्य whose eyes are closed. *Caturikā* wants his eyes

shut. So she tells him that he looked his best when his eyes were shut. निद्रायमाणः Present participle from the denominative of निद्रा. नीलरसं अनुकरोति Which is similar to the black colour. नीलं is dark blue of the sapphire. कालीकरिष्यामि I would blacken. अकालं कालं करिष्यामि. (Cvi). निपीडितं squeezing the juice. धन्यः The hero joins the people in the fun and says: अस्मासु तिष्ठत्सु While he was there, he even is overlooked and the honour of 'Varṇana' goes to the Vidūṣaka! The सप्तमी is अनादरे according to 'षष्ठ्या चानादरे' (where च includes the सप्तमी).

III. 12. मुग्धाक्षि ते अधरपल्लवे अयं स्मितपुष्पाद्रमः दृश्यते, फल उ अन्यत्र पश्यतः मम चक्षुषोः ।

मुग्धे अक्षीणि यस्याः Who has beautiful eyes. "बहुव्रीहौ" सकथ्यक्षणाः इति षच् ; अम्बार्थनद्योः ह्रस्वः । अधरः एव पल्लवः. स्मितं एवं पुष्पं तस्य उद्गमः. The words पल्लव, पुष्प and फल follow a sustained metaphor. She is the creeper, her lower lip the sprout, her smile (smita) the flower; while the fruit (i. e. the joy of seeing) belongs to the Prince. The metaphor leads to the figure असंगतिः. It is defined as: भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः । युगपद्वर्तमानयोश्च ख्यातिः सा स्यादसङ्गतिः ॥ The effect should occur at the location of the cause, but when this rule is transgressed and the effect is seen elsewhere we have असङ्गति figure. The other readings are :--फलं तु जातं, or फलं सुजातं (excellent fruit) and the first line as स्मितं पुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे. The reading hardly gives a more charming sense. The metre is अनुष्टुप्.

प्रमृज्य wiping off. दण्डरूपं काष्ठम् . उद्यम्य raising aloft. He wants to strike at Caturikā. राजकुलं Palace. He says that if she was elsewhere she would surely have had to pay for this mischief, but here in the palace he had to observe decorum! खलीकृतः Insulted. निष्क्रामति The Vidūṣaka disappears from the stage now. The humour ends with this and it is an indication of the serious turn the drama is to take ahead of this. The Vidūṣaka is nowhere again brought on the stage. अनुगम्य following him. The

ceṇi wants to leave the couple alone and hence her excuse. चिरम् This is a pious wish of the maid who is delighted at the pleasant moments, her mistress will have with the prince and hence in a true and factual wish of a friend says that you should thus be alone for a *very long* time. With this part of the scene compare the Śākuntala III or Mālavikāgnimitra IV.

III. 13. अयि मुग्धे दिनकरकरामृष्टं परिपाटलां द्युतिं बिभ्रत् संसर्पद्भिः दशनकिरणैः स्फुटीकृतकेसरम् इदं ते मुखं सत्यं कमलेन समम्, किं तु एतास्मिन् मधु पिबन् मधुकरः न विभाव्यते ।

The Kāmasūtra lays down the direction “ द्युतैः पदैः पिशुनयेच्च रहस्यवस्तु ” and hence the prince now describes his desire to kiss her by innuendo. दिनकरस्य कुरैः आमृष्टम् touched all round (आ) by the rays (कर) of the sun (दिनकर). परिपाटलाम् reddish all round. द्युतिं lustre. बिभ्रत् bearing, having. संसर्पद्भिः approaching, spreading. दशनानां किरणैः by the rays of her teeth. स्फुटीकृताः केसराः यत्र where the filament was exhibited. The idea is : A lotus has filaments. it becomes red when sun's rays touch it. इदं ते मुखं so her face too was made red by the sun's rays and her teeth spread out rays that could be the filaments. मुग्धे Here the नायिका is an inexperienced नायिका; otherwise she would have used the opportunity of being left alone with the prince. Hence मुग्धे means : 'inexperienced'. कमलेन समम् The hero wants to show how the simile is appropriate; and the extension would naturally lead to the bee; he says now that no bee, however, is seen drinking the honey. There is a similar kind of idea in Śākuntala—करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं वयं तत्त्वान्वेषात् मधुकर हताः त्वं खलु कृती ॥ The drinking of the अधर is indicated in our verse by the word 'Madhu'. The idea is due to the fancy that the lower lip of ladies contains nectar. Lovers have always set a premium on 'Adharapāna' and it is well-known: कामिनामधरास्वादः सुरतादतिरिच्यते. The metre is इरिणी.

There is पर्यायोक्त and अतिशयोक्ति in the 4th quarter.

अन्यतो नयति has a variant उन्नमयति which is not very proper. पटाक्षेपेण tossing of the curtain. This is to indicate the entry of a character as the rule is नासूचितस्य पात्रस्य प्रवेशः । The Ceti enters all at once. This is also to prevent actual kissing on the stage. It is prohibited in Sanskrit dramaturgy. A very similar incident is found in *Sākuntala* Act III at verse 23 अपरीक्षितकोमलस्य यावत् कुसुमस्येव नवस्य षट्पदेन । अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य ॥ and the speech in the curtain that follows. सहसा all at once. केनापि what *karya* the Ceti does not know.

III. 14. जीमूतवाहनस्य तं सपत्नं अनिहत्य निर्लज्जः अहं तव राज्यं रिपुणा हतम् इति कथम् इव कथयिष्यामि ।

सपत्नं rival, adversary. अनिहत्य not having killed. हतम् taken, conquered. Mitrāvasu rightly feels that it is an act of shame for him to come and to have to report this news. He should bring the information of conquest and not defeat. The metre is आर्या.

संरम्भः agitated, angry, excited. 'संरम्भः संभ्रमे कोपे'—अमर. सः खलु The idea is that this Matāngaka affair is in a way an unimportant thing and hence there is no place for excitement. It could be easily accomplished. मतङ्गहतक—'कुत्सितानि कुत्सितैः' इति समासः. मतङ्गेन It may be noted that the hero does not use an impolite word. स्वनाशाय for his own destruction. Compare आत्मविनाशाय in similar circumstances in *मालविकाग्निमित्र*, Act I. उच्छिद्यते extirpation, extermination.

III. 15. तव वचनं प्राप्य समन्ताद् संसर्पद्भिः कृतसकलवियन्मार्गयानैः विमानैः स्थगितरविरुचः प्रावृषि इव वासरस्य श्यामतां कुर्वाणाः एते सिद्धाः सद्यः इतः युद्धाय याताः च, उद्धृतशत्रुक्षयभयविनमद्राजकं ते स्वराज्यं सिद्धं च ।

कृतम् सकलस्य वियतः मार्गेषु यानं यैः तैः ; स्थगिताः रवेः रुचः यस्मिन् तादृशस्य ; उद्धृतस्य शत्रोः क्षयाद् भयेन विनमत् राजकम् यत्र तादृशम् ।

संसर्पद्भिः moving all round, chasing (qualifies विमानैः). The aeroplanes would rush on all airways

in the sky and be deployed for the destruction of the enemy. विमान an aeroplane. “व्योमयानं विमानोऽस्त्री”—अमर. These *Vimānas* would fully stop the rays of the sun reaching the earth. And it would then resemble a day in the rainy season. प्रावृष् rainy season. ‘त्रियां प्रावृष्टं त्रियां भूमिर्न वर्षाः’—अमर. श्यामतां darkness. The day would be rendered dark. युद्धाय for fighting. ‘क्रियायोंपपद—’ इत्यादिना चतुर्थी. याताः gone (as it were). They are waiting only to be instructed. उद्धृत impertinent. क्षय destruction. च...च indicate a simultaneity of action.

स्वराज्यं This is a very old word (as found in स्वराज्यं occurring for Indra's dominion). It occurs in the Aitareya Brāhmaṇa. It is found even in the Rgveda. There is a reading उद्धृत—शत्रुक्षणभय where it would mean ‘momentary fear’, temporary alarm. The metre is छग्वरा. There is समुच्चय figure (as indicated by the simultaneity by च...च). बलीधैः by divisions of armies. ‘स्तोमौघनिकरत्रातवारसंघातसंघातः’—अमर.

III. 16. रमसावकृष्टनिर्लिशदीधितिसदाभरभासुरेण एकाकिना अपि मया हि आजौ आरात् निपत्य हरिणा मतङ्गजेन्द्रम् इव मतङ्गहतकं हतम् एव विद्धि ।

रमसेन अवकृष्टः यः निर्लिशः तस्य दीधितयः सदा इव तासां भरेण भासुरः तथाभूतेन (मया). एकाकिना by me alone. Mitrāvasu says that even armies are not necessary. He, alone, without an army can defeat the enemy. आजौ in battle ‘समिति आजि समिद् दुधः’—अमर. रमस anger or fury. ‘रमसो वेगहर्षयोः’—विश्व. अवकृष्ट drawn, taken out of the scabbard. ‘निष्कसितोऽवकृष्टः स्यात्’—अमर.

निर्लिश a sword. ‘वङ्गे तु निर्लिशचन्द्रहासासिरिष्ठयः’—अमर. [निर्गतः त्रिशतः अंगुलिभ्यः । a समास according to ‘कुण्ठिप्रादयः’ and the termination डच् at the end of the compound according to ‘संख्यायास्तत्पुरुषस्य’]. दीधितयः rays. सदाः इव (उपमितसमासः) like the mane of the lion, तासां भरः mass, तेन भासुरः shining or beautiful. If it is to be taken with the lion (हरिणा) we should solve : रमसेन अवकृष्टः (scattered) निर्लिशाः (i.e. long, more than 30 fingers length) दीधितयः इव सदाः तासां भरेण भासुरः. आरात् from near.

‘आराद् दूरसर्मापयोः’—अमर. निपत्य after a jump. हरिण by a lion. ‘दुर्यक्षः केसरी हरिः’—अमर. मतङ्गज an elephant ‘मतङ्गजो गजो नागः’—अमर. Here इन्द्र should be taken as a प्रशंसावचन and compounded with मतङ्गज according to ‘तस्य प्रशंसावचनैश्च’. The idea is that Mitrāvastu alone without any help can fight the insignificant Matāṅga in a single combat like a lion killing even a big elephant. The metre is वसन्ततिलका. कर्णौ पिधाय closing ears. The hero does not want to listen to the terrible eventuality as described. अथवा The hero suggests an alternative to the horrors of war. कियद् एतत् This is not a great thing to a man of your strength. बहुतरम् a better deed. बाहुभ्यां शालते इति बाहुशाली (where बाहु signifies the valour of arms). Hence brave. This expression is found in *Vaiṣaṃhāra* III.

.III. 17. यः खलु अयाचितः कृपया परार्थं स्वशरीरम् अपि दद्याद् सः राज्यस्य कृते प्राणिबधकौर्यं कथम् अनुमन्ये ।

अयाचितः even when not requested. अपि even. One's own body is dearer to one than anything else in the world: आत्मानं सततं रक्षेत् दारैरपि धनैरपि ॥ प्राणिनाम् बधे कौर्यम्, Cruelty in killing creatures i. e. other men, soldiers. कौर्यम् The termination is भावे व्यञ्ज्य कृते It is an indeclinable. दद्याम्—‘शक्ति लिङ् च’ इति लिङ्. अनुमन्ये permit, approve of; this Śloka gives a suggestion regarding the future events in the drama. The metre is आर्या. क्लेशान् विहाय leaving the Kleśas. ‘अविद्यास्मितारागद्वेषाभिनिवेशाः क्लेशाः’ इति योगसूत्रम् II. 3. There are five Kleśas. They are explained as under:—अनित्याशुचिदुःखानात्मसु नित्यशुचिसुखात्मख्यातिः अविद्या । इन्द्रदर्शनशक्त्योः एकात्मता एव अस्मिता । सुखानुशयी रागः । दुःखानुशयी द्वेषः । स्वरसवाही विदुषः अपि तथारूढः अभिनिवेशः ॥

The क्लेशो partakes of sin and a perfect one should be free from these Kleśas. (Monier Williams, *Buddhism*, p. 124).

शत्रुबुद्धिः The hero says his enmity is directed towards the five Kleśas and towards none else. क्लेशानाम् दासीकृतः rendered a slave to Kleśas. The desire for the king-

dom was a Klesā and hence he feels that if he is to be pitied it should be for that reason. तपस्वी poor. 'मुनिशोच्यौ तपस्विनौ'—विश्वः. ईदृशः...कृतज्ञश्च Mitrāvasu is aghast at Jīmūtavāhana's idea and hence ironically says that Mataṅga deserves to be thanked; he has actually obliged us by grabbing the kingdom. What is meant is that the enemy should be immediately put down. The student here has a clear picture of the misapplication of high philosophical doctrines to practical problems which deserve different on-the-spot treatment; much more so in the case of a king. It may be remarked that this shows a complete degeneration of the conception of kingcraft and shows to what depths an unearthly philosophy may lead!! This shows a period of downfall of the Hindus by accepting these Buddhist doctrines. Religion and Statecraft have to be kept apart. प्रत्यग्रः क्रोधः तेन आक्षिप्तं चेतः यस्य whose heart is burning with new rage. प्रत्यग्र new. प्रत्यग्रोऽभिनवो नव्यो नवीनो नूतनो नवः--अमर. Mitrāvasu is naturally angry at the dereliction of duty by Jīmūtavāhana. So Jīmūtavāhana decides to offer no argument for his queer position and desires to employ the time-honoured-expedient of delay. परिणतम् ripened, ended. अहः The day. The idea is that it is evening. Cf. कादम्बरी-अनेन समयेन परिणतो दिवसः or अमवद्वतः परिणति शिथिलः परिमन्दसूर्यनयनो दिवसः-शिशुपालवध IX. 3.

III. 18. पद्मकोशाद् निद्रामुद्राबन्धव्यतिकरम् अनिशम् अपास्यन्, आशापूरै-ककर्मप्रवणनिजकरप्रीणिताशेषविश्वः, अस्तं गच्छन् अपि प्रसक्तस्तुतिमुखरमुखैः सिद्धैः दृष्टः यस्य परहितकरणाय एव प्रवासः, एषः विवस्वान् एकः श्लाघ्यः ।

निद्रायां यः मुद्रायाः अवबन्धः तस्य व्यतिकरम्. निद्रा sleep. मुद्रा seal. अवबन्धः falling of the eye-lids; being bound on all sides. व्यतिकर contact. [It is also explained again as निद्रा aversion to give. मुद्रा seal. The idea is that a king should not seal his treasures, but give freely. He should have no aversion to give things to his subjects]. Jīmūtavāhana says that the sun alone is fit to be praised. He removes (अपास्यन्) the seal

of sleep from the sleeping lotuses. The lotuses close their petals at night, which is compared to sleep. पद्मानाम् कोशात् from the petals or buds of lotuses. पद्म a lotus; पद्म one thousand billions. कोशः treasure. 'पद्मोऽस्त्री पद्मके व्यूहनिधिसंख्यान्तरेऽम्बुजे'; and "कोशोऽस्त्री कुडमले पात्रे दिव्ये खड्गपिधानके", अमर. The idea is that he opens the buds; that a king opens his treasury for giving one thousand billions to each one who asks for it. आशानाम् पूरः एव एकं कर्म तत्र प्रवपैः निजकरैः प्रीणितः अशेषः विश्वः येन तादृशः; आशायाः पूरः एव एकं कर्म तत्र प्रवणेन निजकरेण प्रीणितः अशेषः विश्वः येन तादृशः आशा quarter; desire. 'दिशस्तु ककुभः काष्ठा आशाः च हरितः च ताः—अमर, 'आशा तृष्णाऽपि चाऽयत्ता'—अमर. कर ray, hand. The idea is that the sun pleases the whole world by filling up the quarters with his rays. पूरः filling; fulfilling. By suggestion it means that a king pleases all by giving by his hand in fulfilment of the desires of his subjects. एकं कर्म That is the whole duty, the one pre-occupation. प्रवण desirous. प्रसत्ताभिः स्तुतिभिः मुखराणि मुखानि येषाम् whose mouths are uttering incessantly the praises (of the sun in the morning or in the evening Sūryopasthāna); whose mouths are full of praises for the king. विवस्वान् Sun. "भास्वत् विवस्वत् सप्ताश्वहरिदश्वोष्ण-रश्मयः" अमर. Here विवस्वत् is the type of a donor or king. Such a king deserves praise. The Sun is praised in the morning or evening. सिद्धैः by Siddhas—the divine tribe: 'पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः'—अमर. अस्तमपि एष गच्छन् even while he is setting. The Sun alone is so praised! The reading निद्रामुद्रावबन्धनान्मधुकर is good and means:—liberating the bees from the imprisonment in the closed or sealed petals of lotuses. The bees are trapped in the lotuses at night and the Sun releases them. Compare रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्ट्यति हसिष्यति पङ्कज श्रीः । इत्थं विचिन्तयति कोशगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार ॥ (सुभाषित) There is a reading प्रवास (for प्रयासः) which means travel, the apparent revolution round the earth. प्रसादः is another variant meaning 'favour.'

ACT IV

In this Act we learn that presents are made to the couple for ten days. The present is one of red garments. Other presents follow—as Viśvāvasu desires to make a good present. Jīmūtavāhana with his brother-in-law, Mitrāvasu, goes to the Malaya and has a look at the tide. He sees heaps of bones and on enquiry learns that they are bones of *nāgas*, one of whom, on an agreement with Garuḍa, is to be sent to him every day. Mitrāvasu is called away by a door-keeper. He leaves telling *the hero* not to tarry long there. Now comes Śaṅkhacūḍa whose turn of being offered as a victim happens to fall on that day. Jīmūtavāhana saves Śaṅkhacūḍa by giving up his own life in sacrifice for him in spite of his refusal. Red garments are, in the meanwhile, brought to the hero by the Chamberlain. He dons them on; Garuḍa thinks he is the victim; there is a shower of flowers and a flare of trumpets in heaven. Garuḍa goes up the Malaya mountain with his victim.

गृहीतं रक्तवस्त्रयोः युगलं येन Who carried with him a pair of red garments. काञ्चुकीय-ज्ञानविज्ञानसंपन्नाः त्रिसंभोगविवर्जिताः । अमत्सरा ये पुरुषाः काञ्चुकीयास्तु ते स्मृताः ॥—मातृगुप्ताचार्य । Bharat has : अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥ जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥ The Sāhityadarpana :— अन्तःपुरचरो वृद्धराज्ञो विप्रो गुणान्वितः । उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते ॥

He is the Chamberlain. प्रतीहारः a door-keeper. 'प्रतीहारो द्वारपालद्वारस्थदाः स्थितदर्शकाः'—अमर. The Kaṇcuka was a coat.

VI. 1. अन्तःपुराणां विहितव्यवस्थः दण्डनीत्या पदे पदे स्वलितानि रक्षन् जरातुरः अहं संप्रति नृपस्य सर्वम् वृत्तम् अनुकरोमि ।

1. अन्तःपुराणां of harems 'स्न्यगारं भूभुजामन्तःपुरं स्यादवरो-
धनम्'—अमर. 2. (पुराणाम् अन्तः) Inside the cities विहिता व्यवस्था
येन who has looked to the security of. दण्डनीत्या in
conformity with the precepts on punishments,
science of Government. 2. By recourse to the staff.
The Kings had to behave to certain legal maxims
on punishment. The Chamberlain, due to his old
age, had to carry a *Danda* or stick *i. e.* a staff. पदे पदे
at every step. स्वलितानि 1. Mistakes in behaviour,
2. Stumbling. जरातुरः. 1. Weakened, enfeebled by old
age. 2. Fond of praise (king.). जराया आतुरः ; जरायाम् आतुरः
This verse is the same as *Priyadarsikā* III. 3.
On दण्डनीतिः आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्या ह्येताश्चतस्रस्तु
लोकसंस्थितिहेतवः ॥ आन्वीक्षिक्यां तु विज्ञानं धर्माधर्मौ व्यवस्थितौ । अर्थानर्थौ
तु वार्तायां दण्डनीत्यां नयानर्थौ । (कामन्दक). Compare शाकुतल
V. 3. for the *jaratura Kañcukin* - आचार इत्यवहितेन
मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः । काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्रवगतेरवलम्बनार्था ॥ A king ought to protect his
subjects. Compare *Kālidāsa*-प्रजानां विनयाधानाद्रक्षणाद्वरणादपि । स
पिता पितरस्तासां केवलं जन्महेतवः ॥ On स्वलित compare वेणीसंहार II.1,
सर्वत्र स्वलितेषु दत्तमनसा मया नोद्धतम् । Also विक्रमोर्वशीय III.1, सुद्राराक्षस,
अनर्घराघव on *Kañcuki's* old age. The metre is उपजाति.
दशानां रात्रीणां समाहारः दशरात्रम् ('अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः ' इति
अच् ; संख्यापूर्वं रात्रं क्लीबम्-इति क्लीबत्वम् च । अत्यन्तसंयोगे द्वितीया) Ten
days. Compare the हर्षचरित IV for the bride-groom
staying for a period of ten days at his father-in-
law's house : अभिनवोपचारैः अपुनरुक्तानि आनन्दमयानि दश दिनानि
स्थित्वा etc P. 148 (NS). The custom of giving red
garments for ten days is rather peculiar and
strange. It is here being given both to the son-
in-law and the daughter. युवराजः The heir-apparent.
युवा च असौ राजा च. Compare रघुवंश III. 35 नृपेण चक्रे युवराज-
शब्दभाक्. This is a regular office. समुद्रवेला The shore
of the sea ; tide at sea. The Chamberlain was in-
structed to hand them over. He wants to avoid
going all the way to the two places and hence his
hesitation. प्रतिपदुत्सवे *Sivarama* refers to it as स्थाली-
पाकाख्यकर्मविशेषः प्रतिपदुत्सवः । This however seems to be
the 1st day of *Kārttika*, on which garments are pre-
sented to the bride and the bride-groom. यत्किञ्चित्

Something. सकाशम् to. विष्कम्भकः—The Interlude. वृत्तवर्ति-
ष्यमाणानां कथांशानां निदर्शकः । मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः शुद्ध-
स्यात्स तु संकीर्णां नीचमध्यमकल्पितः । This is a *suddha* variety
as there are *Madhyama pātras* only.

The difference between a *praveśaka* and a *Viṣkambhaka* may be noted. (1) A *Viṣkambhaka* is of two kinds: *śuddha* and *Saṅkirā*. There is no such distinction in the *Praveśaka*. (2) A *Viṣkambhaka* may be in *Sanskṛta* or *Prākṛta*. (viz. *śuddha* and *Saṅkirā*). The *Praveśaka* is always in *Prākṛta*. (3) A *Viṣkambhaka* may come at the beginning of any Act, even the First; *Praveśaka* cannot come at the beginning of the First and in a drama, it can come between any two Acts.

IV. 2. शाद्वलं शय्या, शुचिशिला आसनम्, द्रुमाणाम् अधः सद्य, शीतं
निर्झरवारि पानम्, कन्दाः अशनम्, सृगाः सहायाः, इति अप्रार्थितलभ्यसर्वविभव
दुष्प्रापार्थिनं वने यत् परार्थघटनावन्ध्यैः वृथा स्थीयते, अयम् एकः दोषः ।

शादः विद्यते अस्मिन् इति शाद्वलम् a grassy meadow. 'शाद्वले
शाद्वहिरिते'—अमर. 'नडशादात् ड्वलच्' इति मत्वर्थीयः ड्वलच् प्रत्ययः. शय्या
bed. The idea is : In a forest the grassy meadow makes the bed. शुचिः pure. शिला a slab of a stone.
आसनम् a seat. आस्यते अस्मिन् इति बाहुलकात् अधिकरणे ल्युट्. अधः=
अधस्तलम्. द्रुमाणाम् of trees. सद्य a house, residence. निर्झराणां
वारि Water from the springs. अशनं food; सहायाः friends,
helpmates, relations. अप्रार्थितः लभ्यः सर्वः विभवः यत्र तादृशे
where all things (food etc.) could be secured or
obtained unasked, without request, unsolicited. In
a forest all this could be had without effort or
begging; but there is one great drawback. That
there is to be had no one who would ask for something
and hence there is no scope for obliging others;
and that would make life fruitless. It is declared
that one should spend his day in gifts, study and
such actions:— "अवन्ध्यं दिवसं कुर्यात् दानाध्ययनकर्मभिः ॥ दुःखेन
प्राप्तुं शक्याः दुष्प्रापाः Difficult to get or secure. (दुष्प्रापौ उपसर्गौ
आनोतेः खल् प्रत्ययः) दुष्प्रापाः अर्थिनः याचकाः यत्र Where it is
difficult to come across needy people. परेषाम् अर्थस्य
घटना तथा वन्ध्यैः sterile or unfruitful in the satisfaction of

people's desires. The hero says that due to absence of needy people he does not like the forest life where he cannot be helpful to needy persons. The metre is शा.वि. For a description of a forest, compare फलमलमशनाय स्वादु पानाय तोयम् । शयनमवनिपृष्ठे वाससी वल्कले च । वैराग्य., or फलं स्वेच्छालभ्यं प्रतिवनमखेदं क्षितिह्वाम् । पयः स्थाने स्थाने शिशिरमधुरं पुण्यसरिताम् । मृदुस्पर्शा शय्या सुललितलतापल्लवमयी सहन्ते सन्तापं तदपि धनिनां द्वारि कृपणाः *ibid.* Uttararāma has a similar sentiment in II. 111. तरुच्छाया तोयं यदपि तपसां योग्यमशनं । फलं वा मूलं वा तदपि न पराधीनमिह वः ॥

ऊर्ध्वम् अवलोक्य – Śivarāma says that looking up he wanted to find out the time of the flow-tide and ebb-tide. अयं कालः He, therefore says, that that was the time for the flow.

3. उन्मज्जलकुञ्जरेन्द्रभसास्फालानुबन्धोद्धतः सर्वाः पर्वतकन्दरोदरभुवः प्रतिध्वानिनीः कुर्वन् अयं श्रुतिपथोन्माथी उच्चैः ध्वनिः उच्चरति तथा प्रायः प्रेङ्खदसंख्य-शङ्खाधवला इयं वेला आगच्छति ।

उन्मज्जन्तः ये जलकुञ्जरेन्द्राः तेषां रभसेन यः आस्फालः तस्य अनुबन्धेन उद्धतः intensified by the continuance of the violent dashes of the great aquatic elephants who wanted to come out of the ocean at the flow-tide. In place of उन्मज्जत् we get the reading उद्गर्जत् which would mean-roaring aloud. जलकुञ्जर an aquatic elephant. रभसेन in speed or violence. आस्फालः beating of the surfs by their trunks. प्रशस्ताः कुञ्जराः कुञ्जरेन्द्राः (इन्द्र is a प्रशंसावाचक शब्द) जलानां कुञ्जरेन्द्राः जलकुञ्जरेन्द्राः. The reading अनुबद्धोद्धतः means intensified by being associated with etc. अतिशयितः कुञ्जः (chin) अस्य इति कुञ्जरः ; पर्वतकन्दराणाम् उदरभुवः the interior places or regions in the caves of the mountains. प्रतिध्वननं प्रतिध्वानः स आसाम् अस्ति इति प्रतिध्वानिन्यः ताः । प्रतिध्वानिनीः (अत इनिठनौ) reverberating. rendering noisy. The flow-tide entered the mountain caves making them resound. श्रुतेः पन्थाः श्रुतिपथः तम् उन्मथ्नाति इति श्रुतिपथोन्माथी excruciating to the passage in the ears. Very violent sound or noise, jarring sound. प्रेङ्खन्तः असंख्याः शङ्खाः तैः धवला whitened by the innumerable rolling conches. प्रेङ्खदसंख्यशंखवलयः having hoards (*valaya* of innumerable rolling conch-shells. वेला Tide. अब्ध्यम्बुविकृतौ

वेला-अमर. वेला also means the sea-shore; but it is not applicable here. यथा...तथा means in the same manner etc.

In this verse there is 'Ojas', ओजोगुण (समासानां बाहुल्येन विकटबन्धेन च चित्तस्य विस्तारं करोति:--'ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते'). The word प्रायः in this verse does not denote an Utprekṣā. There is अनुमान अलंकार:--'अनुमानं तु विच्छित्या ज्ञानं साध्यस्य साधनात्.' This verse is quoted in साहित्यदर्पण VII.

The metre is शा. वि.

IV. 4. कवालितलवङ्गपल्लवकरिमकरोद्गारसुरभिणा पयसा एषा रत्नद्युतिराजिता समुद्रवेला भाति ।

कवालिताः लवङ्गानां पल्लवाः येः तादृशाः ये करिणः मकराः च तेषाम् उद्गारेण सुरभिणा rendered odorous by the exhalations of the crocodiles and elephants who had eaten the clove-leaves. मकर a shark or crocodile. मकरः यादसां भेदे निधिराशिप्रभेदयोः-मेदिनी or 'मकरे निधौ । नकं राशिविशेषे च ' हैमः. The word उद्गार is pardonably used here as it is used in a secondary sense. Compare निष्ठ्यूतोद्गोर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र प्राग्यक्ष्णं विगाहते-दण्डिन् in काव्यादर्श. रत्नानाम् द्युतिभिः रजिता the shore was rendered reddish by the lustre of jewels which came out of the sea. लवङ्ग is an old plant known to Indians. The Rāmāyana refers to the लवङ्ग plant. But the रघुवंश VI. 57 speaks of the cloves as if brought from other lands:--द्वीपान्तरानीत-लवङ्गपुष्पैः । That the Malaya mountain grew the lavaṅga plant is well-known in Sanskrit. Compare the गीतगोविन्दः--ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे I. There is अनुप्रास in this verse. The metre is आर्या.

जलानां प्रसरणस्य मार्गः The path of the tide. अपक्रम्य stepping aside. गिरेः सातः तत्समीपवर्तिना मार्गेण by the way near to the top of the mountain. पाण्डु white at शरत्समय. This refers to the clouds. पयोदानां पटलैः by assemblages of clouds. प्रावृताः surrounded. प्रालेयाचलः the Himalaya. 'तुषारस्तुहिर्न हिमं । प्रालेयं मिहिक्का '—अमर. प्रालेयाचलस्य शिखराणां श्रियम्. प्रालेययुक्तः अचलः. The idea is that the hero thinks that the bone-heaps are the tops of Malaya mountain. They are already white; more-

over they are covered (prāvṛta) by the white clouds of autumn. Therefore Jimūtavāhana thinks that they imitate the beauty of the Himalaya Mountain. नैव अमी This conversation very much resembles a similar conversation between Laxmaṇa and Śramaṇa in the Mahānātaka V. संघातस्य मृत्युः शेषाम् ते संघात-मृत्यवः Those who died simultaneously in heaps; अस्थनाम् संघाताः heaps of bones. किल it is so reported. किल इति ऐतिह्ये. स्वपक्षयोः पवनेन अपास्तं सागरस्य जलं येन who by the breeze from his wings threw up the water of the sea. तस्मा Violently, by force. रसातलम् Nether regions, one of the 7 such worlds : अतल, वितल etc. उद्भृत्य raising up or having brought up. आहारयतिः—आहारं करोति, आहारशब्दात् 'तत्करोति-' इति णिच्. Denominative. विनतायाः अपत्यम् (स्त्रीभ्यो ङक्) The son of Vinatā, Garuḍa. अनुदिनम् Every day. In the Purāṇas we are told of Garuḍa's enmity with the serpents. Kadrū and Vinatā were the two wives of Kaśyapa. The former gave birth to Serpents and the latter to Aruṇa and Garuḍa. There was a discussion regarding the colour of the tails of the Sun's horses between the two ladies. Kadrū said the hair was black, while Vinatā demanded to know if they were not white. It was agreed that whoever was disproved in her thesis regarding the colour was to become a slave of the other. Kadrū's sons, asked by her, covered the tails of the horses and rendered them black ! Thus Vinatā had to accept slavery. Garuḍa brought *amṛta* in a vessel from Indra after subduing him and placed it on *Kuśa* grass and thus emancipated his mother. Indra took away the vessel even before the serpents could taste it. The serpents in foolhardiness licked the Kuśās only to get their tongues split in two and thus permanently became Dvijihvā. Hence commenced their enmity.

Compare the account in बृहत्कथामञ्जरी-चतुर्थलम्बक.

सकलानां नागलोकानां विनाशम् शङ्कते इति सकल ... शंकी तेन Who feared the imminent loss of all the Nāga worlds. गरुत्मान् Garuḍa. ' गरुत्मान् गरुडस्ताक्ष्यो वै न तेयः खगेश्वरः '—अमर, सादरम्

This direction indicates what the hero would have done in such a crisis and anticipates the same of Vāsuki, and hence the respect. किंअक्षय The hero thinks Vāsuki asked Garuḍa to devour him first, before the calamity befell his subjects. किम् अन्यत् This is a surprise to the hero. तव अभिपातात् यः संत्रासः तस्मात् . अभिपात attack. गर्भाः foetuses. स्रवन्ति There would be miscarriages due to fear. पञ्चत्वम् death. यदर्थम् for the reason that. नागराजेन (राजाहःसखिभ्यष्ट्) by the king of Nāgas. पञ्चं गच्छन्ति इति पञ्चगाः serpents. (पञ्च = पतित) .

IV. 5. तस्य जिह्वासहस्रद्वितयस्य मध्ये अहिरक्षार्यम् अहिद्विषे अद्य एषः आत्मा मया दत्तः इति यया ब्रवीति (सा) एका अपि रसज्ञा तादृक् न अभूत् किम् ।

Vāsuki had a thousand hoods and serpents being twin-tongued Vāsuki had two thousand tongues. Therefore at least one of the jihvās should have been able to say what the hero thought proper for the protection of the Nāga.

रसानाम् ज्ञा रसज्ञा. (जानाति इति ज्ञः , ' इगुपध '—इत्यादिना कप्रत्ययः ततः स्त्रियां रूपम्) The tongue. There is a suggestion by the word रस here, the sweetness of benevolence. आत्मा one's own body. The metre is इन्द्रवज्रा. प्रतिपञ्चम् accepted.

IV. 6. इति भोगिपतिना विहितव्यवस्थः एषः पक्षिराजः इह यान् अहिपतीन् मक्षयति तेषाम् अमी तुहिनशैलरुचः अस्थिकूटाः दिनैः विवृद्धिं गताः च यान्ति यास्यन्ति च ।

इति Thus : that he would take one Nāga every day. भोगः अस्य अस्ति इति भोगी (one having a serpent's body) तेषां पतिः Vāsuki. पक्षिराजः Garuḍa. विहिता व्यवस्था येन who made this arrangement. तुहिनशैलस्य रुग् इव रुग् येषाम् who had a brilliance like that of the mountain of snow i. e. Himālaya. अस्थनाम् कूटाः heaps of bones, hills of bones. ' कूटोऽस्त्री निश्चले राशौ '—मेदिनी. यास्यन्ति, यान्ति and गताः is an inverse order (caused by the metre वृत्तनिर्वहणार्थम्—शिवराम). The metre is वसन्ततिलका.

IV. 7: सर्वाशुचिनिधानस्य जरत्तृणलघीयसः शरीरकस्य अपि कृते मूढाः पापानि कुर्वते ।

सर्वेषां अशुचीनां निधानस्य which is the receptacle or abode of all impurities. The body is always so described by the Vedanties in the case of both men and women. Compare भर्तृहरि on an old man :

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्तावलि-
दृष्टिर्नश्यति वर्धते बधिरता वक्त्रं च लालयते ।
वाक्यं नाद्रियते च बान्धवजनैर्भार्या न शुश्रूषते
हा कष्टं पुरुषस्य जीर्णवयसः पुत्रोऽयमित्रायते ॥

In the case of women :

स्तनौ मांसग्रन्थी कनककलशौ इत्युपमितौ
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम् ।
स्रवन्मूत्रक्लिन्नं करिवरशिरःस्पर्धि जघनम्
मुहुर्निन्द्यं रूपं कविजनविशेषैर्गुरु कृतम् ॥

जरत् तृणात् लघीयसः as worthless as decayed grass. तृण is a symbol of worthlessness: तृणमिव लघुलक्ष्मीर्नैव तान्संरुणद्धि (भर्तृ. II. 17). Much more so is जीर्ण or जरत्तृण. Compare किं जीर्णं तृणमस्ति मानमहतामप्रेसरः केसरी (भर्तृ. II. 29). कुत्सितं शरीरम् शरीरकम् the wretched body. (कुत्सायां कन्). The metre is अनुष्टुप्. न विद्यते पर्यवसानं यस्याः सा. पर्यवसानं end. (आत्मगतम्). This speech is the pivot of the rest of the drama. He wants to save at least one Nāga by sacrificing his life for him, बहवः प्रत्यवायाः यस्मिन् where there are many obstacles. Mitrāvasu wants to prevent danger to Jimūtavāhana and hence suggests that he should not stay there longer. He thus goes leaving him alone for furtherance of the plot. गोपायितं concealed. वक्त्रयोः युगलं येन. व्यापाद्यमानः being killed. चिबुक The chin. अन्धकारीभविष्यति it will turn into darkness. पातालम् The nether world. The Nāgas are confused to be denizens of the nether world. However, it seems that Pātāla and Rasātala are confused here, for according to mythology *rasātala* is different from Pātāla. निर्धृणं हृदयं यस्य whose heart is cruel, merciless. 'जुगुप्सा करुणे घृणा'—अमर. न दृष्टाः सूर्यस्य किरणाः येन तद् who has not seen the light or rays of

the sun. This may again be a reference to his stay in the nether world where sun's rays do not penetrate. परिदेवितम् lament.

IV. 8. यदा अनित्यता जातं प्रथमं कोडीकरोति, पश्चात् जननी धात्री इव तदा शोकस्य कः क्रमः ।

अनित्यता Impermanence. जातं A newly born babe. प्रथमं Even before the mother, first of all. कोडीकरोति takes on her lap. धात्री A nurse. 'धात्री जनन्यामलकी वसु-मृत्युपमावृषु'—मेदिनी. The Dhātrī is the first always to take the child as the mother is awaiting the completion of the labour. क्रमः scope. The idea is that impermanence or death takes hold of a man immediately he is born. Compare the Bg. जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च । तस्मापदरिहायैषं न त्वं शोचितुमर्हसि ॥ (II) or The Bhāgawata : मृत्युर्जन्मवतां वीर देहेन सह जायते । अथ वाब्दशतति वा मृत्युर्वै प्राणिनां ध्रुवः ॥ The poet is clearly referring to the Bhagawadgītā. If धात्रीव is construed with जननी we can say that अनित्यता is the mother who first takes hold of the child and then the mother takes hold like a Dhātrī, the idea being that the mother is merely a nurse, while *anityatā* is the actual mother ! वध्याशिला The executioner's block. वध्यचिह्नम् It seems red has always been the colour of the victim used as a sign of the death penalty for him. The Mṛcchakatika depicts Cārudatta (X. 2 and 5) as having a red garland of कर्वीर or red marks of chandana ; or Mālatī in Act V. 24 of the Mālatī-Mādhava is described by Mādhava. as न्यस्तालक्तकरक्तमाल्यवसना पाखण्डचण्डालयोः etc. योषित् a woman ' स्त्री योषित् अबला योषा '—अमर. उपसृत्य going near. The hero wants to know the cause of her lamentation. प्रसक्तः begun or continued. अभिव्यक्तिः clarity. He would get an explanation from the conversation itself. स्वामिनः of Vāsuki, the lord of serpents. निष्ठुरं cruelly. The serpent cannot help delivering the message even though it was cruel enough. तपस्वी poor fellow. वासुकिना परित्यक्तः given up by Vāsuki. The hero has already said that Vāsuki should have protected

him; hence the word *Parityakta*. सोरस्ताडम् beating the bosom. (उरसः ताडनेन सहितम् = स + उरम् + ताडम्). वज्रस्य पातः तेन संनिभं resembling the stroke of the thunder-bolt. समाश्वसिहि take courage. नैर्दृण्यम् mercilessness (भावे व्यञ्ज).

IV. 9. मूढायाः मुहुः अश्रुसंततिमुचः बहून् प्रलापान् कृत्वा, पुत्रक कः तव त्राता इति दिष्टु दशं कृपणं क्षिपन्त्याः मातुः अङ्गे उपागतम् इमं शिशुं घृणां त्यक्त्वा अश्रतः खगाधिपस्य चञ्चुः एव न वज्रेण, हृदयम् अपि वज्रेण, कृतं मन्ये ।

मूढा Stupefied. मुहुः again and again. अश्रूणाम् संततिं मुञ्चति इति तादृश्याः. पुत्रक oh son who deserves to be pitied. कृपणम् यथा स्यात् तथा It is an adverb. घृणा mercy. अश्रतः eating i. e. about to eat. 'वर्तमानसामीप्ये वर्तमानवद्वा' इति भविष्यति लट्. चञ्चुः....It is not only that the beak is made of vajra, but even his heart is made of vajra (because he is merciless). The metre is शा. वि.

IV. 10. अत्यन्तदयापरैः यैः अर्थिनां प्रार्थना वन्ध्या न विहिता. कारुण्यपरिग्रहात् यैः परार्थं प्रति स्वार्थः न गणितः, ये नित्यं परदुःखदुःखितधियः ते साधवः अस्तं गताः; मातः बाष्पवेगं संहर, अधुना कस्य अग्रतः रुदते ।

दया परं येषां ते दयापराः, अत्यन्तं दयापराः Who are very kind. अर्थिनाम् of those who ask, needy, those in want. प्रार्थना request. वन्ध्या fruitless. कारुण्यस्य परिग्रहः due to the acceptance of mercy i. e. having mercy. परस्य दुःखं तेन दुःखिता धीः येषाम् whose mind was touched by the misery of another. अस्तं गताः perished; gone, संहर stop. Who would now listen to you? Such great man no more exists. The meter is शा. वि. एकः sole, the only one. हतक wretched.

IV. 11. आर्तं कण्ठगतप्राणं स्वबन्धुभिः परित्यक्तम् एनं यदि न त्राये, ततः मे शरीरेण कः गुणः ।

आर्तं distressed. कण्ठं गताः प्राणाः यस्य whose life has reached the neck. The idea according to superstition is that at the time of death a man's vital airs pass through the head or mouth. Cf. ऊर्ध्वं प्राणाः व्युत्क्रामन्ति etc. So when life reaches the neck it is as

it were on the way to extinction; so one whose death is imminent. बन्धवैः relations, kith and kin. एनम् Sankhacūḍa. कः गुणः what is the use (of my body)? Compare the well-known subhāṣitas परोपकारः कर्तव्यः प्राणैरपि धनैरपि । परोपकारजं पुण्यम् न स्यात् कतुशतैरपि ॥ परोपकार-शून्यस्य धिङ् मनुष्यस्य जीवितम् । जीवन्तु पशवो येषां चर्म अपि उपकरिष्यति ॥ The metre is अनुष्टुप्.

संस्तम्भय support, hold, bear up or sustain. ननु अहम् is understood as a 'Patākāsthāna' as is shown by the speech of Sankhacūḍa's mother. उत्तरस्मिन् देहभागे भवम् उत्तरीयम् The upper garment. विनतानन्दन The son of Vinatā. There might be an appeal to Garuḍa to take pity on Śaṅkhacūḍa's mother, as Garuḍa himself was very kind to his mother and obtained her freedom from the slavery of Kadrū. So would he not be equally kind to the Vṛddhā and leave her son? She prepared to sacrifice herself even. वात्सल्यम् affection. (वत्सांसाभ्यां कामबले इत लच्) वत्सलः ततः भावे ष्यञ् ।

IV. 12. पुत्रस्नेहेन अस्याः इदं विक्रवत्वं विलोक्य अकरुणहृदयः भुजंगशत्रुः अपि करुणां करिष्यति, मन्ये ।

पुत्रे स्नेहः Love to a son. विक्रवत्वं distress. अकरुणं हृदयं यस्य (न करुणा यस्य तद् अकरुणम्) तादृशः of a cruel heart. भुजंगानां शत्रुः enemy of the serpents. मन्ये I think. There is विरोधाभास. The metre is आर्या.

IV. 13. महाहिमस्तिष्कविभेदमुक्तरक्तच्छटाचर्चिताचण्डचञ्चुः असौ गरु-
त्मान् क, सौम्यस्वभावरूपाकृतिः एषः साधुः नाम क च ।

महान्तः ते अहयः (serpents) तेषां मस्तिष्काणि तेषां विभेदेन मुक्ताभिः रक्तच्छटाभिः (रक्तस्य छटा stream of blood) चर्चिता चण्डा (terrifying) चञ्चुः यस्य सः. The serpents possessed big bodies, hence they are called महान्तः. The mastiṣka or brains of these serpents were shattered and from them a flow of blood oozed out. This blood-stream rendered his beak red when it was so besmeared with the blood. The Garuḍa thus looked very frightening. सौम्यः स्वभावः रूपः आकृतिः च यस्य तादृशः who has a gentle nature, body and form. The two कs denote

the great difference. They are used in the विषम अलंकार. A reading सोमसौम्यस्वभावाकृतिः is there, which means: who has a gentle body and nature like that of the moon. Or there is another reading: सौम्यः सत्त्वस्वभावाकृतिः who is gentle and whose nature and form are full of goodness (सत्त्व). The metre is उपजाति.

मा भैषीः = मा अभैषीः where अ is dropped from the aorist form when मा precedes it and it is used in the sense of the imperative. पुनः पुनः shows the anxiety of the mother still further. She is not yet quite sure that the person standing before her is Garuḍa and therefore wants to assure herself of it doubly !

IV. 14. अम्ब एतत् वध्यचिह्नं मम अर्पय यावत् प्रावृत्य ते पुत्रस्य जीवित-
रक्षणार्थं विनतात्मजाय स्वदेहं आहारयितुं ददामि ।

प्रावृत्य Covering myself with it. . मम to me. सम्बन्धसामान्ये षष्ठी. जीवितस्य रक्षणार्थं. रक्षणाय इति रक्षणार्थम् (अर्थेन नित्यसमासः विशेष्यलिङ्गता च). विनतायाः आत्मजः तस्मै to the son of विनता. In this verse we find the नायक as a दयावरि. The metre is उपजाति.

शङ्खचूडात् निर्विशेषः non-different from Śaṅkhaśūḍā, as good as him. जगतः विपरीतम् different from the world. People in the world would not give up their life for others. Hence this epithet. महत् सत्त्वम् यस्य a man of a generous nature or great spiritual strength. चरितम् action.

IV. 15. यन्निमित्तं पुरा विश्वामित्रः श्वपचः इव श्वमांसम् अभक्षयत्, यत्कृते गौतमेन कृततदुपकृतिः नाडीजङ्घो निजघ्ने, यदर्थं कश्यपस्य पुत्रः अयं तार्क्ष्यः प्रतिदिनम् उरगान् अत्ति, तान् प्राणान् कृपया परार्थं तृणम् इव यः जहाति (स) एषः साधुः ।

विश्वामित्रः This sage is well-known as a *Kṣatriya* sage who by the force of his great austerities attained the Brahmarūpīpadā later. He bore antagonism to Vasiṣṭha.

For this story referred to here, consult Mahābhārata, Śāntiparvan 141 : Viśvāmitra when extremely hungry in a famine which raged for 12

years once went into the house of a Candāla at night and wanted to take away the flesh of a dog. Even the Candāla told Viśvāmitra that dog's flesh was forbidden and he must not eat it. However Viśvāmitra did not listen to it, took the dog's flesh, offered a part of it to Indra and ate the rest. Then there was a welcome shower of rain. The Manusmṛti refers to this incident : क्षुधार्तश्चातुमभ्यागात् विश्वामित्रः श्वजाघनीम् । चण्डालहस्तादादाय धर्माधर्मविचक्षणः ॥ (X. 108). (' मित्रे चर्षी ' इति ऋषिवाचकत्वे विश्व इति पूर्वपदस्य दीर्घः) अपि shows the greatness of Viśvāmitra. Viśvāmitra was धर्माधर्मविचक्षण. Even then he ate the dog's flesh. The Smṛtis allow anything *in distress* (only) and then there is no pāpa in such an action. Manu says (X. 104) जीवितात्ययमापन्नो योऽन्नमति यतस्ततः । आकाशमिव पङ्केन न स पापेन लिप्यते ॥

श्वानं पचति इति श्वपचः A cāndāla. ' चण्डालप्लवमातङ्गीदवाकीर्तिजनङ्गर्माः । निषादश्वपचौ '—अमर. Viśvāmitra was a Brahmarṣi, even then he fed himself on dog's flesh as is the habit of the śvapacas. The story of Gautama and Nāḍjaṅgha is told in the Śāntiparvan in 167—172. Gautama was a Brahmin and Nāḍjaṅgha was a head-crane. Gautama once went to the Dasyūs for maintenance. He was given home, dress and also a widow by the Dasyū chief. Later he accompanied a traveller's group in quest of money on the high seas. Once he lost his way and was then recieved by Nāḍjaṅgha, the chief of cranes. Nāḍjaṅgha was also known as Rājadharmā. Gautama was sent by him to a Rākṣasa by name Virūpākṣa who gave him enough wealth. But Gautama on an occasion killed Nāḍjaṅgha in sheer ingratitude as he wanted food for his journey! Virūpākṣa's sons on learning of this treachery killed Gautama. On the death of Nāḍjaṅgha he was received by Indra. Indra recived Gautama also on the request of Nāḍjaṅgha !! The Vāyupurāṇa (II. 38. 47—61 ; 88—993), Brahmāṇḍa (II. 74—47—61 ; 90—94) and Matsya (48. 43—59 and 79—84) refer to the wickedness or bestial

character inherent in the name : "Gautama" itself. निजघ्ने killed (Passive perfect of निहन्). कृता तस्य उपकृतिः येन असौ (here तद् refers to Gautama) who had rendered a good turn to him. कश्यप father of Garuḍa. तार्क्ष्यः—तृक्षस्य (कश्यपस्य) पुत्रः तार्क्ष्यः *i. e.* Garuḍa. The reference to Garuḍa here is hardly appropriate. Garuḍa is not shown to have been reduced to live on the serpents; probably only through his being the son of a Rṣi, Kaśyapa, practice of this in-human killing on his part is to be found fault with. 'तुरङ्गगण्डौ तार्क्ष्यौ—अमर. All these *i. e.* Viśvāmitra, Gautama and Garuḍa have not cared for anything else except their own life and hence Śaṅkhacūḍa says that here is a good man who is giving up his life for another through great kindness. The metre is स्रग्धरा.

आत्मनः प्रदाने अथ्यवसायः तस्मात् from the determination in giving up your body (ātman). निर्व्याज sincere, real. निर्बन्ध persistence.

IV. 16. मादृशाः क्षुद्रजन्तवः जायन्ते च म्रियन्ते च, परार्थदत्तदेहानां त्वादृशां कुतः सम्भवः ।

Śaṅkhacūḍa is advancing an argument for the necessity of saving him. He says: "Insignificant creatures like myself are born and they die. But people like you are rare, not born often. So there is greater need for you to live". क्षुद्राः च ते जन्तवः, परार्थ दत्ताः देहाः यैः तेषाम्, सम्भवः Birth. The metre is अनुष्टुप्. शङ्खपाल is one of the eight Nāgas :—अनन्तं वासुकिं शेषं पद्मनाभं च कम्बलं । धृतराष्ट्रं शङ्खपालं तक्षकं कालियं तथा ॥ शङ्खचूड, too, seems to be a great Nāga according to the Bhāgavata (V. 24. 31). शङ्खवत् धवलं White, unblemished, fair like a conch. न मलिनीकरिष्यति will not tarnish. अस्माकं विपत्तिः तया विरुद्धा Who is distressed at our calamity. 'Our' is a familiar plural. The best help the hero can render, if he feels pity for Śaṅkhacūḍa was to save his mother by arguments. अभ्युपायः remedy. त्वयि आयत्तः त्वदायत्तः dependent on you.

IV. 17. त्वयि प्रियमाणे या म्रियते, जीवति जीवति, तां जीवन्तीं यदि इच्छसि, मम अयुभिः आत्मानं रक्ष ।

या Your mother. प्रियमाणे shows that she would die even before he was मृत. जीवति (त्वयि) While you are alive. जीवति is here the locative masculine singular of जीवत् present participle of जीव् to live. जीवति lives, keeps her life. If therefore Śaṅkha-cūḍa really desired his mother to live then it was possible only by saving himself and allowing Jīmū-tavāhana to sacrifice his body! अयुभिः by my life. अयु is always declined in the plural in this sense. “पुंसि भूम्यसवः प्राणाः”—अमर. The metre is अनुष्टुप्. पुरस्कृत्य Putting her in front. आघातस्थानं place of execution slaughter. कातरता lack of courage, fright. विपन्नानां पन्नगानां अनेकैः कंकालैः संकुलम् occupied by the skeletons of the dead serpents. कंकालः a skeleton, ‘स्याच्छरीरास्थि कंकालः’—अमर. पन्नगः a serpent. “उरगः पन्नगो भोगी जिह्वगः पवनाशनः”—अमर. विपन्न dead. श्मशान cemetery. Though the Nirukta derives this word as श्मशयनम्, श्मशरीरम् it appears that the original word must have been अश्मशान which has dropped its first vowel in course of pronunciation. It would in that case show that dead bodies were buried under stones (अश्म). The Veda knows both methods: burial and cremation.

IV. 18. चञ्चच्चञ्चप्रकृतच्युतपिशितलवग्राससंबद्धगर्धैः आबद्धपक्षद्वितयविधुतिभिः गृध्रैः बद्धमान्द्रान्धकारे अस्मिन् शिवानां वक्त्रोद्धान्ताः पतन्त्यः शिखिशिखाश्रेणयः अजस्रसुतबहलवसावासविश्वे अस्रस्रोतसि ‘छिम्’ इति स्वनन्ति ।

चञ्चत्त्याः चञ्चत्वाः अग्रेण कृतः (पश्चात्) च्युतः पिशितस्य लवः तस्य ग्रासे संबद्धा गर्धा यैः. चञ्चत् unsteady, moving, probing here and there (चञ्च्). चञ्च् beak. अग्र the foremost part. कृत cut, pierced, torn. (First the piece of meat was cut and then it slipped off—‘cyuta’). पिशितम् meat. लवः a piece. ग्रास grasping, a morsel. गर्धो greed. The idea is that गृध्रs had their greed heightened by the morsels of the pieces of meat which fell down after they had torn the pieces by the ends of their beaks while probing for food. There is a reading:

चञ्चलव्यूधृतार्धच्युत... orचञ्चलव्यूधृतार्धच्युत etc The idea in the first reading is that the pieces half fell down while they were being held up (ud-dhṛta). The second reading means that the pieces half slipped after being held by the unsteady beaks etc. The चञ्चू here must refer to the beak of the Gṛdhras and not of the Garuḍa as some would understand! This is unfair to the poor Gṛdhras as they would have to pick up stale pieces! आबद्धाः पक्षद्वितयस्य विधृतयः यैः Who put up flappings of both of their wings. पक्षद्वितय both the wings. विधृतिः shaking, flapping. सान्द्रः अन्धकारः यस्मिन् Where (in which śmaśāna) there was dense darkness. This goes with अस्मिन्. The word स्मशाने is understood. Therefore अस्मिन् means "in this (cemetery)". अजस्रं विक्षे goes with अस्मिन्. अजस्रं सुता या बहला वसा तस्याः वासेन विक्षे. अजस्रं continuously. सुत drip-ping. बहला in great quantities. वसा fat. वास smell, odour. विक्षे having a stinking smell. 'विक्षं स्यात् आमगन्धि यत्'—अमर. The whole place was stinking of the masses of fat continually dripping down. अस्त्रस्य स्रोतः तस्मिन् in the stream of blood. अस्त्र blood. 'रुधिरैः स्रक् लोहित-अस्त्र-रक्तक्षतजशोणितम्'—अमर. शिवा a female jackal. 'स्त्रियां शिवा भूरिमायगोमायुग्मधूर्तकाः'—अमर. वक्त्रेभ्यः उद्दान्ताः emitted from the mouths. शिखिनः शिखानाम् श्रेणयः rows of the flames (Śikhā) of fire (Śikhin). 'शिखी बहौ'—अमर. 'घृणिज्वाले अपि शिखे'—अमर. The idea is that the mouths of the jackals emitted flames of fire. The jackals are supposed to emit fire. Therefore they are also called उल्कासुरास. पतन्त्यः While the flames touched downwards, they came in contact with the flesh and produced the sound 'chim' (छिम). स्वन्ति produce the sound. Another reading is यत्रोद्गमं भ्रमन्त्यः शमितशिखिशिखाश्रेणयः—It means that the śhikhas were wandering (bhramantyah) violently with their rows of the flames of the fire extinguished when their spreading was stopped by the stream of blood, and they were howling. Here the poet is giving us the Bibhatsa (बीभत्स) rasa. The ālambana is the badly smelling flesh etc, the uddīpana is the tearing by the beak by the

grdhras, the *jugupsā* is the *sthāyī bhāva*. The *Sāhityadarpaṇa* thus shows it:

जुगुप्सास्थायिभावस्तु बीभत्सः कथ्यते रसः । नीलवर्णो महाकालदैवतोऽयमुदाहृतः ।
दुर्गन्धमांसपिशितभेदांस्त्यालम्बनं मतम् । तत्रैव कृमिपातायमुद्दीपनमुदाहृतम् ॥
निष्ठीवनास्यवलननेत्रसंकोचनादयः । अनुभावाश्चतत्रैवमयास्युर्व्यभिचारिणः ॥
मोहोऽपस्मार आवेगो व्याधिश्च मरणादयः etc.

In the *Bibhatsa* we get a *vikāṭa saṅghatanā* by conjunct consonants, and consonants thus creating 'ojas' too. The metre is *सङ्घरा*. According to some authorities the *rasa* here is *Bhayaṇaka*.

IV 19. प्रतिदिनम् अहिनाहारेण अशून्यं विनायकाहितप्रीतिशशिधवलास्थि-
कपालम् इदं (रौद्रं) श्मशानं रौद्रं वपुः इव ।

This verse compares the cemetery to the *raudra vapu* or body of Rudra i. e. Śiva by means of *śliṣṭa* words : अहिना आहारेण शून्यम् । 1. (with श्मशान) not vacant of the food in the form of the serpent. (With Śiva) अहिना हारेण शून्यम्. 2. Having the necklace in the form of the snake. वीनां नायकस्य आहिता प्रीतिः येन. 1. which makes for the delight of the lord of birds (with श्मशान); or वीनां नायकः च असौ अहितः च तस्य प्रीतिः यत्र which makes for the delight of the enemy i. e. the lord of birds (i. e. गरुड) विनायकेन आहिता प्रीतिः यस्य तत् (with Śiva) 2. Which made for the delight of Śiva by Vināyaka's (i. e. Gaṇapati's) presence. शशिवत् धवलानि अस्थानि कपालानि च यत्र (with श्मशान). 1. Which has skulls and bones as white as the moon, (with Śiva) शशी च धवलास्थिकपालानि यत्र. 2. which has the moon, the white bones and the skulls on it. This latter may also be construed as शशिना धवलानि अस्थानि कपालानि च यत्र. रुद्रस्य इदं रौद्रं 1. (with Śiva) of Śiva. 2. रौद्र (with श्मशान) terrible. On विनायक we have मेदिनी--“विनायकस्तु हेरम्बे ताक्ष्यं विघ्ने जिने गुरौ”. It is known that Śiva has the रुद्रमाल and moon. Śivarama says : एवं शब्देन अर्थेन समानधर्मेण श्मशानं रौद्रं वपुः इव न जनकम् । स्वामिनियोगनिर्वाहस्थानतया शिवविग्रहवद् अनुग्राहकम् एव इति भावः । अत्र श्मशानोपमानत्वेन शिववपुषः न दुष्टत्वम् ! ‘ श्मशानेष्वक्रीडा ’ इत्युक्तदिशा तत्सम्बन्धेन सर्वेषां मङ्गलत्वमेव न केनापि तस्य अमङ्गलत्वम् । किं च मरणोद्यतस्य तस्य परमशैवस्य महेश्वरानुसन्धानानुबन्धेन तथा दृष्टान्तपरिग्रहः भीषिकानिरासार्थः इति ।

To Śaṅkhacūḍa the cemetery is not something that is fearful or disgusting, but it as auspicious as the body of Śiva, it is as full of beneficial aspects as god Śiva's body. The obedience of the commands of the king would bring him absorption in Śiva. The hero wants to frighten Śaṅkhacūḍa, but he thus takes it, to be as delightful as Śiva's body etc. The metre is आर्या. सामोपन्यासैः by conciliatory words, words meant to pacify. The reading त्रासोपन्यासैः would mean — 'by alarming words.'

IV 20. मातः यस्यां यस्यां गतौ समुत्पत्स्यामहे तस्यां तस्यां, प्रियसुतं, त्वम् एव नः माता भूयाः ।

गतौ in whatever form of existence or life i. e. of man, bird, beast etc. प्रियः सुतः यस्याः तादाशि to whom a son is dear (i. e. dearer than her own life even). वयम्- 'अस्मदोदयोश्च' इति बहुवचनम्. This the highest respect that can be paid to her. Some say that he should have said 'I should become your son' rather than 'You should become my mother' ! We see no difference. Both the statements are as good. The metre is अनुष्टुप्.

न पश्चिमं यस्य तत् अपश्चिमम् having no other last i. e. the last, which by itself constitutes the last. पश्चिम itself also has the same meaning. Compare अयमत्र ते जन्मन्य-पश्चिमः पश्चिमावस्थाप्रार्थितो मकरंदबाहुपरिष्वङ्गः (मालतीमाधव IX), or अयम-पश्चिमस्ते रामस्य शिरसि पादपङ्कजस्पर्शः (उत्तरराम०). उत्तम, अनुत्तम and उत्तर अनुत्तर also have a similar sense. उज्जित्वा leaving. अदूरे not far off. दक्षिणगोकर्णम् south Gokarna. There is a north गोकर्ण also. Gokarna seems to be known even to Kālidāsa : अथ रोधसि दक्षिणोदधेः त्रितगोकर्णनिकेतम् ईश्वरम् (रघुवंश VIII. 33). The Bhāgawata Purāṇa says " गोकर्णाल्यं शिवक्षेत्रं सानिध्यं यत्र धूर्जटेः ". In the Śivapurāṇa Śatarudra-saṃhitā V we are told of Śiva incarnating as Gokarna. प्रगतः दक्षिणं प्रदाक्षिणं, अप्रदाक्षिणं प्रदाक्षिणं कृत्वा keeping him to the right i. e. circumambulating, going round the god or deity. At this juncture Śaṅkhacūḍa with his mother goes away. This is rather sudden. न not. संपन्नम् achieved. The hero

regrets, his desire to serve another cannot come about, because Sankhacūḍa did not give the clothes. Here the Kaṇchukin enters. अभिलषितम् desire. इदं रक्तांशुकयुगलं is a पताकास्थानक. (The Daśarūpa says: प्रस्तुतागन्तुभावस्य वस्तुतोऽन्योक्तिः सूचकम् । पताकास्थानकं तुल्यसंविधानविशेषणम् ॥) The garments are given hereby the Kaṇchukin after he has gone to the princess. It is doubtful if this expedient of the poet is very elegant. No doubt it is necessary to further the action ; but some better arrangement could have surely been found feasible rather than handing over the garments to a prince in a cemetery ! अतर्कितं यथा तथा उपनीतं brought unexpectedly. सफलभूत fulfilled The idea is that the *Pānigraha* has been successful as it has helped him now to realise his aim by an unexpected gift. This gift at this time would not have come from her mother if he had not been married with Malayavati. मद्वचनात् at my instance. देवी queen i. e. Malayavati's mother.

IV. 21. प्राप्ते काले समागतम् इदं रक्तं वासोयुगं परार्थे देहम् उज्झतः महतीं प्रीतिं करोति ।

प्राप्ते काले at a proper time. समागतम् got, received. उज्झतः leaving, giving up. प्रीतिम् delight. The metre is अनुष्टुप्.

चलितः मलयाचलस्य शिलानाम् चयः येन who has moved the great mass of rock from the Malaya mountain. नभस्वान् Wind. (Supply the verb वाति blows). नभस्वत्-वात-पवन-पवमान-प्रभञ्जनाः—अमर. It is a stormy wind. आसन्नभूतः is near.

IV. 22. संवर्तकाभ्रैः तुल्याः पक्षतीनां पङ्क्तयः गगनं पिदधति, वेगानिलः अम्बु-राशेः अम्भः भुवः स्थावनाय इव तीरे क्षिपति, सपदि च कल्यान्तशङ्कां कुर्वन् दिग्विपेन्द्रैः समर्थं वीक्षितः द्वादशादित्यदीप्तिः देहोद्योतैः दशाशाः मुहुः कपिशर्याति ।

संवर्तकस्य अभ्रैः. संवर्त is संवर्तक. संवर्त Pralaya, destruction of the universe. 'संवर्तः प्रलयः कल्पः क्षयः कल्यान्त इत्यपि'—अमर. Or संवर्तक is the name of a cloud : "संवर्तश्च बहुदकः" which is fully charged with water. The idea is

that the rows of the wings of Garuḍa filled the sky and enveloped it as if by clouds of Pralaya or clouds surcharged with water. पक्षति wings. 'पक्षतिस्तु भवेत्पक्षमूले च प्रतिपत्तिर्यौ'—मेदिनी. पिदधति = अपिदधति cover. ('वष्टि भागुरिरल्लोपम्—' इत्यादिना अकारलोपः). वेगयुक्तः अनिलः wind with great velocity. अम्बुराशिः sea. अम्मः water. 'अम्भोर्णस्तोयपानीयनीरक्षीराम्बु-शम्बरम्'—अमर. भुवः of the earth. हावनाय for submerging the earth. The idea is that the ferocious wind caused by his flight is driving waves of the sea towards the shore as it were to submerge the whole earth. The water of the waves is hurled to the shore. कल्पान्तस्य शङ्काः An illusion of the Kalpānta *i.e.* Pralaya, universal destruction. सपदि immediately. वीक्षितः seen, marked. दिशाम् द्विपेन्द्राः The lordly elephant of the quarters. Every direction had its own

elephant. Compare अमरः —^१ऐरावतः ^२पुण्डरीकः ^३वामनः ^४कुमुदोः

^५अञ्जनः । ^६पुष्पदन्तः ^७सार्वभौमः सुप्रतीकः च दिग्गजाः ॥ देहस्य उद्योतैः by the brilliance of his body, *i.e.* Garuḍa's body. द्वादश आदित्याः तद्वत् दीप्तिः यस्य तादृशः Garuḍa who possesses a lustre equalling that of the twelve suns. दश आशाः ten quarters or directions. 'दिशस्तु ककुमः काष्ठाः आशाश्च हरितः च ताः'. कपिशयति rendered reddish-brown or mirky. The idea is that Garuḍa shining like the 12 suns is being seen by the quarter-elephants in alarm. The quarter-elephants think that Kalpānta has come on account of his light resembling that of 12 suns. Garuḍa is thus making all the quarters reddish brown. Cf. संध्यापयोदकपिशाः (शाकुंतल III. 27 or कांचनपद्मरेणुकपिश VII. 12). In this verse the hero describes the approach of Garuḍa. It resembles the happenings at the end of a kalpa when the Universe is completely destroyed. A Kalpa is a long enough period. At the end of a कल्प *i.e.* (432 million years *i.e.* 1000 yugas) this happens. The twelve suns are : धाता मित्रोऽर्यमा रुद्रो वरुणः सूर्य एव च । भगो विवस्वान् पूषा च सविता दशमः स्मृतः ॥ एकादशस्तथा खद्य विष्णुर्द्वादश उच्यते ॥ There are different clouds which are called पुष्कर, आवर्तक, राजावर्त, संवर्तक etc. They are what are called 'कल्पान्तवृष्टिकर्तारः'.

Great winds (Cf. प्रलयमास्त) also blow at such a time. There is great heat (cf. प्रलयदहन). At this time there is complete destruction. That such a time had as it were arrived was the feeling of the diggajas. Garuḍa's wings covered the sky, his wings by their violent winds caused the sea waters to lash in fury against the shore. Garuḍa's body had as it were an effulgence equal to that of 12 suns. The eight quarters usually described are पूर्वमेयी दक्षिण च नैर्ऋती पश्चिमा तथा । वायवी चोत्तरैशानी दिशा अष्टाविमाः स्मृताः ॥ In addition there is the अधर (lower) and ऊर्ध्व (upper). There is a reading शिशुद्रा...दीप्तिः adopted by Śivarama which is explained as शिशुः द्वादशादित्यानां दीप्तिः येन ततोऽप्यधिक which is hardly proper. Another way of telling it is शिशुनाम् द्वादशादित्यानां दीप्तिः इव etc. Here we have to understand the morning sun which is red; but that is hardly meant. For a description of प्रलय compare विष्णुपुराण. A description in वेणीसंहार III. 8. or महानाटक V may be also compared for a description of the flight. The metre is सन्धरा. त्वरिततरम् The comparative shows the eagerness.

IV 23. मलयचन्दनरसार्द्रा स्पृष्टा मलयवती तथा न सुखयति यथा अभि-
नाञ्छितार्थं सिद्धयै (स्पृष्टा) इयं वध्यशिला (सुखयति इति) मन्ये ।

मलयचन्दनस्य रसेन आर्द्रा Who is moist or wet i.e. whose limbs have been besmeared with sandal-paste. स्पृष्टा touched. There is a variant आच्छिष्टा (in यथाच्छिष्टा) which means 'embraced'. An embrace is pleasant, more so when the lady has fragrant application on her limbs. Compare the ऋतुसंहार I. 4. अभिवाञ्छितस्य अर्थस्य सिद्धयै for the accomplishment of the desired object. The metre is आर्या. There is व्यतिरेक.

IV 24. शैशवे मातुः अङ्के विश्रब्धं शयितेन मया यत् न प्राप्तम् तत् सुखम्
अस्याः वध्यशिलायाः उत्सङ्गे मया लब्धम् ।

शैशवे in childhood. विश्रब्धं peacefully. शयितेन while sleeping. उत्सङ्गे on the lap. The metre is आर्या. Here the hero says that the pleasure of lying on the

execution-block is higher than the pleasure which he experienced while peacefully sleeping in the lap of the mother. There is व्यतिरेक. आच्छाद्य covering.

IV 25. हिमांशोः बिम्बं दृष्ट्वा भयकृतवल्यां शेषमूर्तिं संस्मरन्, स्यन्दना-
श्वत्सुसनविचलिते पूष्णि अग्रजेन सानन्दं दृष्टः प्रान्तावसज्जलधरपटलैः आयतीभूतपक्षः
अहिग्रासगृध्रुः एषः अहं वेलामहीध्रं मलयं क्षणेन प्राप्तः ।

हिमाः अंशवः यस्य हिमांशोः of the cool-rayed (moon). बिम्बं
orb, disc. 'बिम्बोऽस्त्री मण्डलम् द्विषु'-अमर. भयेन कृतं वल्यं यया (तां
शेषमूर्तिम्) which had coiled in fear. The idea is that
Garuda is the enemy of serpents. So Śeṣa coiled
in fear. मूर्ति form, body. संस्मरन् well-remembering. 'He
has here declared how his enemies recoil at his
approach. Now he describes how his friends are
delighted at his arrival. स्यन्दनस्य अश्वानाम् त्रसनेन विचलिते.
स्यन्दनः a chariot "याने चक्रिणि युद्धार्थे शताङ्गः स्यन्दनो रथः"-अमर.
The अश्वs of पूषन् i. e. सूर्य are seven and he is called
सप्ताश्व or सप्तसप्तिः. त्रसनं fear. विचलित agitated. Even the sun
shook at the approach of Garuda, but his brother was
delighted. पूषन् The sun. 'विकर्तनार्कमार्तण्डमिहिरारुणपूषणः'-अमर.
अग्रज the first-born, the elder brother, who was
Aruna. Aruna became the charioteer of the sun.
He is गरुडाग्रज. 'सुरसूतोऽरुणोऽनूरुः काश्यपिर्गरुडाग्रजः'-अमर. प्रान्तयोः
अवसज्जद्भिः जलधराणां पटलैः by the masses (paṭala) of clouds
that stuck to his wings (prānta) न आयतौ आयतौ भूतौ
that were not broad, but now looked broad; a 'cvi'
form. The idea is that the clouds sticking to his
wings made them look larger than they actually
were. अहेः ग्रासे गृध्रुः is greedy of devouring the serpent.
वेलयां महीध्रः. महीं धरती इति महीध्रः (मही + धृ + क being included
in मूलविभुजादि group). A mountain on the shore. मलय
mountain is here deemed to be on the 'sea-shore'.
The verse describes the curious phenomenon of
seeing both the sun and the moon. Here the moon
is seen at first and then the sun. It must be re-
membered that Garuda is coming to the earth from
extra-tellurian regions and hence he can see both.
There is however no Kramāpekṣa according to
Śivarāma ! The metre is स्रग्धरा.

IV. 26. स्वशरीरदानात् पन्नगं संरक्षता मया अद्य यत् पुण्यम् अर्जितं तेन भवे भवे परोपकाराय एव मम शरीरलाभः भूयात् ।

स्वशरीरस्य दानात् by sacrifice of my own body. पन्नगं the serpent. Here the reference is to śaṅkhacūḍa. पुण्यम् merit. Merit accrues by gift. Much more so by the sacrifice of one's own body. भवः birth. भवे भवे in every birth. 'जन्महरौ भवौ'—अमर. The fact that here Jīmūtvāhana desires to be born again shows the Hindu leanings of the author. For a Bodhisattva like Jīmūtavāhana would not think of another birth. There is also the tacit acceptance of the theory of Karman which is essentially a Hindu doctrine. The Transmigration of the soul is also logically accepted. It is therefore to be emphasised that this is a delineation of Jīmūtavāhana's character according to the Hindu mode of thought. It is useful here to compare the Bhagavadgītā VIII. 5 and 6 which declare that a man is reborn to an existence about which he may be thinking at the time of his death. The metre is उपजाति.

IV. 27. शेषान् अहीन् रक्षितुम् अस्मिन् वक्ष्यशिलातले निपतितं मद्भय-
दीर्यमाणहृदयप्रस्यन्दिना असृजा दिग्धम् इव रक्ताम्बरप्रावृतं भोगिनम् अशनिदण्ड-
चण्डतरया चञ्चवा अधुना वक्षसि निर्भिद्य भोक्तुं तरसा उद्धरामि ।

शेषान् The reference is to the agreement between Garuḍa and Vāsuki to eat one serpent a day and thus protect the rest. निपतितं—निषेष्टं पतितम् fallen down without movement. The idea is that Jīmūta-
vāhana was calm even when he was lying down on the execution-block. मम भयेन दीर्यमाणात् हृदयात् प्रस्यन्दते इति तादृशेन (by the blood) which had been flowing from out of the heart which was being torn under fear of myself (*i. e.* Garuḍa). असृजा by the blood. 'रुधिरैऽसृक्लोहितास्तरक्तक्षतजशोणितम्'—अमर दिग्धम् besmeared. Garuḍa in his pride thinks that the victim has gone red since he is smeared with the blood flowing out of the heart which burst in fear. Really the victim is wearing garments only. रक्तम् अम्बरं तेन प्रावृतम् covered with a red garment on all sides. We have

seen that victims for execution were covered in red clothes. भोगिनम् serpent. “भोगस्तु राजि वेश्यामृतौ सुखे । धनेऽहि-
कायफणयोः पालनाभ्यव्यहारयोः “—अनेकार्थसंग्रह. अशनिः एव दण्डः तद्वत् चण्डतरा
तया which was more frightening or terrible than the thunder-bolt. The word ‘Daṇḍa’ suggests the
long beak of Garuḍa. तरसा with speed and force. ‘तरसी बलरंहसी’—अमर. The metre is शा. वि.

The direction नेपथ्ये...पुष्पवृष्टिः is not clear. We ought therefore to read नेपथ्यात्. Shower of flowers from behind the curtain. The idea is that Gods themselves appreciated the courage and character of Jīmūtavāhana.

IV. 28. आमोदानन्दितालिः इयं पुष्पवृष्टिः नभस्तः किं निपतति, स्वर्गे
एषः दुन्दुभीनां निनादः दिशां चक्रं किं वा मुग्धयति, आं ज्ञातम्; सः पारिजातः अपि
मम जवमरुता कम्पितः, जातसंहारशङ्कैः संवर्तकाग्नैः अपि इदं मन्दं रसितम् मन्ये ।

आमोदेन आनन्दितः अलयः यया तादृशी Which has by its
far-spreading fragrance delighted the bees. ‘आमोदः
सोऽतिनिर्होदी’—अमर. नभस्तः—नभसः (‘पद्मभ्याः तसिल्’) from
the sky. He does not know why the shower of flowers should come to earth from the heavens.
चक्रम् circle or group. He is unable to see the reason
of the peal of trumpets. आम्—shows remembrance.
‘आम् प्रष्टव्यं स्मृतौ वाक्ये’—मेदिनी. He now remembers why
it should be so. पारिजातः A divine tree, sprung as one
of the 14 jewels from the sea. (पारी समुद्रः तत्र जातः)
It must therefore be an exotic if the Purāṇa
accounts are an indication. The student knows
the story of the bringing of this tree by Kṛiṣṇa for
his beloved, Satyabhāmā. It is one of the five trees
of paradise. ‘कल्पद्रुमाणामिव पारिजातः’—रघु. VI. 6. An
account of the story will be found in विष्णुपुराण V. 80
or हरिवंश II-64-73 or भागवत X. 59; also महाभारत, समापर्वन्
56 Kumbhakonam edition. जवात् उत्पन्नेन मरुता by the
wind springing from his great velocity. Garuḍa in
his self-conceit believes that the shower of flowers
was from the “Pārijāta” tree which was shaken by
the wind of his flight. रसितम् thundering. मन्ये I think.

The sound, according to Garuḍa's proud belief, is due to the samvartaka clouds. The metre is स्रग्धरा. कवल्यन् taking a morsel as it were.

IV 29. यथा एषः नागानां रक्षिता मम गुरुः भाति तथा अथ सर्पांशना-
काङ्क्षा व्यक्तम् अपनेष्यति ।

यथा...तथा In so far as...therefore. नागानां रक्षिता can-
not be compounded according to 'न वृजकाम्यां कर्तारि'—and
hence properly kept uncompounded; the saviour
of the Nāgas; a verse above (IV. 27) did say
that he would save the rest of the Nāgas (शेषान् अहीन्
रक्षितुम्). The reason is given here, He is गुरु big or
bulky. मम भाति appears to me. तथा Therefore
सर्पाणाम् अशनस्य आकाङ्क्षा. desire to devour serpents,
व्यक्तम् clearly. अपनेष्यति will remove. This is the plain
meaning of the verse : Garuḍa says that this
serpent is bulky enough among the nāgas and
hence he would to-day remove my hunger fully *i. e.*
satisfy me. But as future events in the drama are
to be suggested the verse is made to yield another
sense also thus. रक्षिता who is the protector of the
Nāgas. In the next Act Garuḍa gives up eating the
nāgas. Hence he becomes a true saviour of theirs
and does the work of शेषान् अहीन् रक्षितुम् etc. as in IV.
27. गुरुः a preceptor. The idea is that he would give
me advice by showing the right way *i. e.* the great
humanistic teaching that all creatures should
receive kindness and thus save the nāgas. This is
called a पताकास्थानकम् = व्यर्थो वचनविन्यासः सुलिष्टः काव्ययोजितः ।
प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥

ACT V

A door-keeper is sent to inquire of the whereabouts of Jīmūtavāhana, while Jīmūtavāhana's parents too want to know the same. A crest-jewel daubed with blood falls at Jīmūtakeṭu's feet. Jīmūtavāhana's mother recognises it as belonging to her son. At this juncture Śaṅkhacūḍa following the trail of blood comes there bewailing and lets Jīmūtakeṭu learn that some Vidyādhara had saved him by sacrifice of his own body. The parents get ready to enter fire, but at Śaṅkhacūḍa's suggestion go towards the Malaya peak where Garuḍa may well be still found. Garuḍa on knowing his mistake prepares to commit suicide in expiation. Jīmūtavāhana advises him to observe Ahimsā. Now Jīmūtavāhana dies and Garuḍa wants to revive him by Amṛta which he brings from Indra. Jīmūtakeṭu and his wife, Malayavatī and Śaṅkhacūḍa all desire to enter fire, but Goddess Gaurī brings Jīmūtavāhana back to life and saves them from the disaster of the total extinction of that Vidyādhara family. In the meanwhile Garuḍa has got the amṛta, which brings back to life all the dead serpents. Gaurī makes Jīmūtavāhana the emperor of his tribe. All enemies submit to Jīmūtavāhana and there is general joy at the end.

V 1. स्वृहोद्यानगते अपि स्निग्धे स्नेहात् पापं विशङ्क्यते, दृष्टबह्वाय-
प्रतिभयकान्तारमध्यस्थे किमु ।

स्वृहोद्यानगते In one's own garden behind the house. One may be slightly uneasy if one is at some one else's place; but in one's own garden there is no real cause for fear. अपि but even then. स्निग्धे towards one who is loved. The idea is that even if a beloved person is in one's own garden people get fear about his welfare. पापं something inauspi-

cious, evil. Compare शाकुन्तल - अतिस्नेहः पापशङ्की. दृष्टाः बहवः अपायाः यस्मिन् तादृशस्य प्रतिभयस्य कान्तारस्य मध्ये तिष्ठति इति तस्मिन्. अपायः Injury. प्रतिभयं causing great fear. 'भयङ्करं प्रतिभयम्' —अमर. कान्तारः a great forest. 'कान्तारं तु महारण्यम्'—मेदिनी. स्थ (तिष्ठति इति स्थः) 'सुपि स्थः' इति कप्रत्ययः. The idea is that if one fears something evil in the case of one in one's own garden, there is much more cause for fear in a great forest where there is always a possibility of great evil and which itself causes great fear. Here is what is called अर्थापत्तिः 'दण्डापूर्पिकयाऽन्यार्थागमोऽर्थापत्तिरिष्यते.' The reading दृष्टबह्वपाये would have to be construed with स्निग्धे. The whole sentiment is in keeping with the idea: 'प्रेम पश्यति भयान्यपदेऽपि' The metre is आर्या. जलधेः वेलायाः अवलोकने कुतूहली. कुतूहलमस्य अस्ति इति who had a curiosity to have a look at the tide. दुःखं Adv. unhappy. सुनन्द name of the pratihāra. संनिहितः गरुडः तेन प्रतिभयम् terrible on account of Garuḍa being in the vicinity. उदजस्य अङ्गने in the open space in front of the cottage. उदजः a cottage; 'पर्णशालोऽदजोऽस्त्रियाम्'—अमर. राजा च असौ ऋषिः च राजर्षिः a royal sage. सह धर्मं चरति इति सहधर्मचारिणी a wife, who performs religious duty along with the husband. उपास्यमानः being waited upon, being served.

V 2. भङ्गवती तरङ्गतरले फेनाम्बुतुल्ये क्षौमे वहन्, सवयसा देव्या महापुण्यया जाह्नव्या इव विराजितः अयं जीमूतकेतुः तोयनिधेः सुसहर्षी श्रियं धत्ते, यस्य एषा अन्तिकवर्तिनी मलयवती यथा वेला (तथा) आभाति ।

भङ्गः विद्यते ययोः भङ्गवती (Two clothes) with folds (dual). [भङ्गः a fold]. तरङ्गवत् तरले moving like a ripple. The two pieces of cloth were slightly moving. A variant तरङ्गितदशे means तरङ्गिताः दशाः ययोः which had its ends (दशा—'दशास्त्रयादीपवत्योः वस्त्रान्ते भूमिन् योषिति'—मेदिनी) moving. फेनाकारम् अम्बु फेनाम्बु, तेन तुल्ये white like foamy water. क्षुमायाः विकारः क्षौमम् a silken garment. 'क्षौमं स्यादतसीवस्त्रे दुकूलेऽष्टालकेऽपि च'—अनेकार्थसंग्रहे. वहन् wearing, having. समानं वयः यस्याः तथा (with his queen) of an equal age; (with Jahnavī) वयोभिः सहवर्तते सवयाः तथा with many sorts of birds. 'खगबाल्यदिनोः वयः'—अमर. देवी—queen. महापुण्यया—एतन्नामविशिष्टया by name 'Mahāpuṇyā'. His queen's

name was Mahāpuṇyā; with Jānhavi महत् पुण्यं यस्यां तादृश्या very purifying. In place of सवयसा there is a reading सुपयसा (with Jāhnavī it would give the meaning—with good water; (with queen) having good milk. But this is inappropriate with the old queen; hence this reading should be rejected. जाहव्या by Jāhnavī i.e. Ganges. The idea is that Ganges is the wife of the sea, as indeed all rivers are. जाहवी is so called because she was the daughter Jahnu. Jahnu was an ancient king, son of Suhotra. He adopted Gangā as his daughter. In its course while being brought down by Bhagīratha, Gangā overflowed the sacrificial ground of this king. He drank up the river in anger, but on representations by Bhagīratha, gods and sages, he allowed her to flow through his ear. Hence she is regarded as Jāhnavī or Jahnu-kanyā etc. Compare for the account MBh (Kumbhakāṇḍam) Adiparvan X. 1. 20, Vālmīki Rāmāyaṇa, Bālakāṇḍa 43, or Vāyu-Purāṇa II-30 (i.e. 91). त्रियम् beauty. धत्ते bears, puts on. अन्तिके वर्तते इति अन्तिकवर्तिनी which is near. वेला seashore. मलयवती belonging to the Malaya mountain, and 2 with Malayavati, the heroine. The poet wants to say that king Jīmūtaketu with his wife called Mahāpuṇyā and daughter-in-law called Malayavati resembled the ocean with the Ganges and the seashore bordering on Malaya. There is शेषानुप्रासिता उपमा. The metre is शा. वि.

V. 3. यौवनसुखानि भुक्तानि, यशः विकीर्णम्, स्थिरधिया राज्ये स्थितम्, तपः अपि चरितम्, सुतः श्लाघ्यः, सुसदृशान्वयजा इयं स्तुषा, कृतार्थतया ननु मया अद्य मृत्युः चिन्त्यः ।

यूनों: भावः यौवनं (युवादित्वात् अण्) तस्मिन् (उपभोक्तव्यानि) सुखानि pleasures of youth. The pleasures of youth are विषयसुख etc. भुक्तानि experienced. 'भुजिः पालनकौटिल्याभ्यवहारानु-भूतिषु'—भोजः. विकीर्णम् spread (वि + कृ). राज्ये स्थितं I have done the duty for the kingdom. Kālidāsa wants the राजा to look to the good of his subjects: 'राजा प्रकृतिरंजनात्'; so he too has done all that. स्थिरधिया can be taken with this and तपः चरितम्. In this case it means: with

a steady mind or application; with तपः it means : with a concentrated mind. तपः threefold penance. श्लाघ्यः laudable, deserving praise, because he is possessed of all the necessary virtues. सुसदृशे अन्वये जायते इति who is born in a family of equal status or rank. अभिजनान्वयौ । वंशोऽन्व-वायः—अमर. स्तुषा daughter-in-law. The king declares that he has had every pleasure, he has done his duty by his kingdom; he has practised penance. He has a happy son and a deserving daughter-in-law. So having done all and having enjoyed all he can await or think of his death now. cf धर्मार्थकाममोक्षाणां यस्यै कोऽपि न विद्यते । अजागलस्त-नस्येव तस्य जन्म निरर्थकम् ॥ So the king has lived to the ideal of any citizen. He has as it were had all the pleasures of life. Cf also, अर्थागमो नित्यमरोगिताच-प्रिया च भार्या प्रियवादिनी च । वश्यश्च पुत्रोऽथर्करी च विद्या षट् जीवलोकस्य सुखानि राजन् ॥ The metre is वसन्ततिलका.

जीमूतवाहनस्य This word indicates the impending death of Jīmūtavāhana. This refers to what is called गण्ड in Sanskrit dramaturgy. ‘गण्डः प्रस्तुतसम्बन्धि मित्रार्थ सहसोदितम्’—दशरूपक. This is also generally known as पतानास्थानक. The sa. d. says about गण्डः—“गण्ड प्रस्तुतसम्बन्धि मित्रार्थसत्त्वरं वचः.” वृद्धा is a variant, in some editions for देवी; but it would cause unnecessary confusion between Jīmūtavāhana's mother and Śaṅkhacūd's mother. So it is better to retain the word देवी for Jīmūtavāhana's mother. मलयवती This is substitution for the नायिका of the first three Acts; later her role is minor only and hence this diversion by the dramatist ! वार्ताम् news ‘वार्ता प्रवृत्तिर्वृत्तान्तः’ प्राणयात्रार्थं for the sake of bringing supplies for our livelihood. यात्रास्यात् यापने गतौ —अमर अन्यदेव किमपि trebodes the hero's death. वामाक्षिस्पन्दन the throbbing of the left eye in the case of Jīmūdaketu would naturally signify an inauspicious event. मयि...विचिन्तयति. A locative absolute.

V. 4. अदक्षिणक्षणे मम अनिष्टं सूचयन् मुहुः मुहुः किं स्फुरसि । इतचक्षुः ते स्फुरितम् अयं भानुः इह अपहतं करिष्यते ।

दक्षिण न भवति अदक्षिणम्, अदक्षिणं च तद् ईक्षणं च and its vocative OVI Oh you left eye (other than the right). There is छेकानुप्रास in this expression. इतचक्षुः (संबोधनम्) oh

you accursed eye. भातुः अपहतं करिष्यते The sun will destroy. It is often said that a sight of the sun destroys evil omens of the left eye :—मूरिदुःखः प्रदं नित्यं द्रुतं आदित्य-दर्शनात् । वामाङ्गस्फुरणोद्भुतं दुर्निमित्तं प्रशम्यति ॥ The metre is आर्या त्रयाणां भुवनानां समाहारः त्रिभुवनम् । तस्य एकं चक्षुः It is known from even the times of R̥gveda that the sun is the eye of the world. The idea is that this eye will destroy the evil of an inferior eye.

V. 5. आलोक्यमानं अतिलोचनदुःखदायि, निजमरीचिरुचः रक्तच्छटाः विमुञ्चत्, उत्पात वात तरलीकृततारकामं किम् एतत् नभस्तः सहसा पुरा पतति ।

आलोक्यमानम् while being seen. अतिशयेन लोचनयोः दुःखदायि which greatly troubles the eye. निजस्य मरीचीनां रुचः कान्तयः यासां तादृशीः The brilliance of which is equal to that of his own rays. रक्तस्यच्छटाः streaks of blood, red lines. 'रक्तं शोक्षाकिरणेच्छासु'—हेमचन्द्र. Jīmūtakētū sees something falling down. It was red lines, i. e. blood streaks. उत्पातस्य वातः तेन तरलीकृता या तारका तस्या इव आभा यस्य तत्. When something evil is going to happen, stars lose their bearings. This is a favourite idea of astrologers. Something that has the brilliance of a displaced star is falling. Such stars are supposed to fall at the time of great calamities. The star is moved, made unsteady by the winds of destruction. उत्पातवात a whirlwind, a hurricane, a violent or portentuous wind. उत्पातपवन is the same; see रघुवंश XV 23 तमुपाद्रवदुःखम्य दक्षिणं दोर्निशाचरः । एकताल इवोत्पातपवनं प्रेरितो गिरिः ॥ or MV 1. उत्पात is any public calamity or unusual phenomenon boding calamity. Compare क्षेमेन्द्रः—तत् चञ्चूककचभ्रष्टं रक्तधारापुराः सरम् । अङ्गे मलयवत्याः तत् चूडारत्नमयापतत् ॥ The metre is वसन्ततिलका लम्बे सरसे मांसं केशाः च यत्र where wet flesh and hair were sticking. चूडायां मणिः a jewel used in the crest as an ornament. There is an additional verse in some editions (e. g. Trivandram) read for the prose portion :—ताक्ष्येण भक्ष्यमाणानां पञ्चागानां अनेकशः । उत्कारूपाः पतन्त्येते शिरोमणय ईदृशाः ॥ the prose is better as it gives a reason which is not to be found in the verse. नखानि च मुखं च तेन उत्त्वाताः or नखानां मुखैः (अग्रैः) उत्त्वाताः उत्कारूपाः in the verse is not very proper Sivarāma says उत्कारूपाः भयावहाः; उपपत्त्या सहितम् उपपत्तिः an

argument, reasoning. कदाचित्. Jīmūtaketu half agrees with Sunanda's view that it is the jewel of a Nāga. It may be noted that Sunanda's view does not much violate dramatic veracity. अविनाम Jīmūtaketu again suspects that something is pretty wrong. रक्तवस्त्राभ्यां संवृतः enveloped in red garments. Now Śaṅkhacūḍa enters on the scene and utters the following two verses. मुषितः deceived, ruined.

V. 6. अर्णवतटे गोकर्णं त्वरितं प्रणम्य इह तां भुजंगमवच्यभूमिं प्राप्तः
अस्मि, नखमुखशतवक्षसं तं विद्याधरं आदाय गरुत्मान् गगनम् उत्पातितः ।

गोकर्णं is one of the twelve ज्योतिर्लिंगाः तां that well-known. इह in this cemetery. We must perforce here understand that the stage itself forms a part of the cemetery or must conclude that it is left to the imagination of the audience well to think of it as a Śmaśāna भुजङ्गमानां वच्यभूमिं (भुजङ्गम-भुजोपपदात् 'गच्छतेः गमश्च' इति सूत्रेण खच् प्रत्ययः, खित्वात् मुमागमः) नखेन मुखेन च शतम् वक्षः यस्य तादृशम्; whose chest is torn off by nails and by the mouth i. e. by the beak. There is अनुप्रास. The metre is वसन्ततिलका.

निष्कारणं विनापि बान्धवः a disinterested relative or friend. The reading निष्कारणैकबान्धव is good where एक means the best. विपद् एव वारिनिधिः तस्मिन् जनस्य उद्धारणे पोतः a boat (pota) to rescue persons fallen in the sea of miseries 'यानपात्रे शिशौ पोतः' - अमर. परस्य उपकारार्थं तृणीकृतः दत्तः च देहः येन who has not cared for his body in the cause of benevolence and who has given it for that purpose. प्रतिकचनम् a reply.

V. 7. अहित्राणाद् एका कीर्तिः मया न आप्ता, खामिनः श्लाघ्या अपि आह्ला न अनुष्ठिता, अन्येन आत्मानं दत्वा रक्षितः शोच्यः हा धिक् कथम्, वञ्चितः वञ्चितः अस्मि ।

अहीनाम् त्राणात्. Śaṅkhacūḍa is sorry that he was unable to save the serpents by his sacrifice of himself to Garuḍa. That would have got him eternal fame in the Nāga world. There is a reading एकाहम् meaning-for a day (on which Śaṅkhacūḍa was to

sacrifice himself). स्वामिनः of the king or lord *i. e.* Vāsuki, who had ordered him to sacrifice himself for the Nāgas. His fame as a martyr in the cause of the Nāgas would have ever been to his credit. श्लाघ्या praiseworthy. A king's order was inviolable which he failed to carry out. It was praiseworthy as it sought to protect more at the cost of one single individual. अन्येन by another *i. e.* by Jimūtavāhana. शोच्यः I am to be pitied, he says. वञ्चितः deceived. The repetition shows the poignancy. The metre is शालिनी. उपहास्यम् an object of ridicule.

V. 8. आदौ उत्पीडपृथ्वीम्, ततः अग्रे प्रविरलपतितस्थूलबिन्दुम्, प्रावसु आपातशीर्णप्रसृततनुकणां, स्थलीषु कीटकीर्णाम्, धातुपीठे दुर्लक्ष्याम्, घनतरु शिखरे गह्वरे स्त्यानरूपाम् एतां रक्तधारां निपुणं अनुसरन् तार्क्ष्यं दिदृक्षुः (अहं) व्रजामि ।

उत्पीडेन पृथ्वीम् (पृथु शब्दात् 'बोतो गुणवचनात्' इति ङीप्) thick or broad on account of the excessive spurt of blood. पृथ्वी and all other adjectives qualify रक्तधाराम्. In the beginning the line of blood was broad. ततः then. अग्रे ahead. प्रविरलं यथास्यात् तथा पतिताः स्थूलाः बिन्दवः यस्याः तादृशीम् (the line) which was marked by thick and big drops fallen in a scattered manner. The idea is that the broad line of blood later gave way to thick or big drops of blood. They were scattered. प्रावसु On rocks, stony land. आपातेन शीर्णाः अतः एव प्रसृताः तनवः कणाः यस्याः (later the line became thin and hence it had) a thin spray of small, tiny particles, which, however, had spread when they fell down and hence were shattered. These were the small particles. स्थलीषु on natural spots of ground. 'जानपदकुण्डगोणस्थलभाजनाग-इत्यादिना सूत्रेण स्थलशब्दात् अकृत्रिमार्थे ङीप्'. Otherwise the form would have been स्थला. So कुण्डी-कुण्डा. गोणी-गोणा; भाजी-भाजा, नागी-नागा. The ई termination is अकृत्रिमार्थे. कीटैः कीर्णाम्, spread, over or covered by small worms, insects. When blood fell, insects naturally gathered at these places. धातुपीठे धातु is any mineral or metallic ore; here it is a fluid mineral of red colour. Commentators take it as गैरिक *i. e.* red chalk or bitu-

men. The reading (घातुमितौ is not bad where मिति is a शिलाखण्ड). The reading घातुभिन्ने is not good as we have to take स्थाने or some other word as understood. घनानि तरुशिखराणि यस्य तादृशे. In the caverns or caves where the tree-tops were thick. There were dense thickly growing trees and the caverns were seen crowded with tree-tops. Hence there it became स्त्यानरूपम्. स्त्यानं रूपं यस्याः ताम् (रक्तधारां) which became clotted in form, collected. There is a reading घनतरुशिखरे स्त्याननीलस्वरूपा which means having black form when collected on top of thick-leaved (ghana) trees. एतं seen here, before me. तार्क्ष्य Garuḍa. दिदृक्षु. [दुःशेः सन्नतात् (desiderative) उप्रत्ययः, न लोकाव्ययनिष्ठाखल्यर्थतृणाम्—इति षष्ठीनिषेधात् द्वितीया]. निपुणम् (adverb) closely, exactly, minutely. अनुसरन् following. The trail of blood became difficult to follow in its later progress and hence he had to scan it very carefully. The metre is छन्दः. रुदितं वदने यस्य whose face showed weeping. आकुलीकरोति emburdens, bewilders, troubles or pains my heart. सुषितोऽस्मि I am stolen (of my crest jewel). That is how Jīmūtakeu understands Śaṅkhacūḍa. He has uttered the word 'चूडामणि' in reference to Jīmūtavāhana. Hence Jīmūtakeu's next speech. मांसलोभात् since some bird mistook the maṇi for flesh and carried it off. Compare विक्रमोर्वशीय where a gem called Saṅgamaniya is thus mistaken. अविधवे oh you unwidowed one i.e. your husband is alive. It is used for emphasizing the fact that Jīmūtavāhana is alive. This is after Kālidasa, who too in the Meghadūta says भर्तुर्मित्रं प्रियमविधवे विद्धि मां अम्बुवाहम् (99). In modern days one may not like such a very tortuous way of expression where even in negation, only an inauspicious fact gets emphasized. ईदृशी आकृति etc.—The idea is common to Sanskrit poets यत्राकृतिस्तत्र गुणावसन्ति (सुभाषित) or आकृतिमनुगृह्णन्ति गुणाः (Vb 2) noble apperances are indwelt by noble things; compare also विक्रमोर्वशीय तादृशा आकृतिविशेषाः चिरं दुःखभागिनः न भवन्ति Act IV. Which shows that good forms cannot suffer for long. This is said there by Sahajanyā. दुःखतिभारात् on account of excessive pain. बाधैः उपरुद्धः कण्ठः यस्य whose throat was choked with tears.

V. 9. पुत्र, आत्मीयसुदुःसहं दुःखं मम आवेदय, येन मयि संक्रान्तम् एतत् ते सद्यं भविष्यति ।

पुत्र Śaṅkhacūḍa is thus addressed through great kindness. मयि संक्रान्त transferred to me. The idea is that grief when told to others becomes less. Compare शाकुंतल—IIIrd Act स्निग्धजनसंविभक्तं हि दुःखं सद्यवेदनं भवति. Compare विद्धशालभजिका (i) सुहृत्संचारितरहस्यं हि चेतः संविभक्तं चिन्ताभारमिव लघूभवति; or किरातार्जुनीयम्—तुल्याद्विभागादिव तन्मनोभिर्दुःखातिभारोऽपि लघुः स मेने ॥ or प्रियदर्शिका III कस्य तावद् इमं वृत्तान्तं निवेद्य सद्यवेदनमिव दुःखं करिष्यामि, or पञ्चतन्त्र I. 372.

वैनतेय son of Vinatā, Garuḍa. अवसरं प्राप्तः whose time had come, who had come by his turn. रुधिरस्य धारा तस्याः पद्धतिः the trail of the line of blood. पांशुभिः by particles of dust. दुर्लक्ष्यताम् a state of rare visibility. The idea is that it would be difficult for Śaṅkhacūḍa to trail the line after some lapse of time as it would become less visible.

V. 10. केन अपि करुण विष्टचेतसा विद्याधरेण आत्मानं गरुत्मते दत्त्वा मम प्राणाः संरक्षिताः ।

करुणया आविष्टं चेतः यस्य whose heart was overcome by pity. केन अपि विद्याधरेण Śaṅkhacūḍa did not know Jimūtvāhana's name even. The meter is अनुष्टुप्.

स्फुटम् Jimūtakētu thinks that Śaṅkhacūḍa is deliberately evading a clear mention of Jimūtvāhana's name to spare him his pain. परेषाम् हिते व्यसनं यस्य whose habit it was to oblige others. ('अत इनिठनौ'). सत्यीभूतं come true. दुर्निमित्तं The idle omen. विषघरः a serpent, पचदित्वात् अच्. विषं अंतरेण अंतरेण governs the accusative; Excepting poison. The hit on विष and विषघर is out of place here. हा आर्यपुत्र Malayavati is full of grief. गुरुजनस्य शुश्रूषायाः अमिज्ञः who fall well knew how to serve elders.

V 11. मम चरणयोः चूडामणिं पातयता त्वया लोकान्तरगतेन अपि विनय-
क्रमः न उज्जितः ।

पातयता making it fall. The idea is that Jmūta vāhana as it were took special care to let it fall at the feet of his father. Hence the casual. अन्यः लोकः तं गतेन who had gone to the other world. (मयूरव्यंसकादित्वात् तत्पुरुषः). विनयक्रमः the course of good conduct. The idea is that younger folk while going out and coming back have to observe certain formalities like that of *abhivandana*. Jmūtavāhana was observing this while alive. So his father says that the hero observed this even when he had gone the other world. The metre is अनुष्टुप्.

एतावत् एव एतावन्मात्रं, एतावन्मात्रं दर्शनं यस्य सः who could be seen thus far (i. e. by his cūḍāmaṇi) only. The father says that the crest-jewel is the only part that was left of him for them to see then.

V. 12. भक्त्या अवनौ सुदूरम् अवनम्रमौलिः शश्वत् मदीयौ चरणौ प्रणमतः अयं हि तव चूडामणिः निकषणैः मसृणः अपि मे हृदयं कथं नु गाढं विदारयति ।

अवनम्रः मौलिः यस्य whose head has been lowered (in satisfaction). निकषणैः by friction. मसृणः soft. अपि shows *Virodha*. विदारयति tears asunder, A soft thing rending things asunder is unheard of. The *Virodha* is removed by saying that the crest-jewel was '*masṛṇa*' while he was alive, but now that he is dead, the some *maṇi* tears his heart by a deep gash (*g dham*). There is what is called *vibhāvanā alankāra* also because there is a certain result without a corresponding precedent cause. The metre is वसन्ततिलका.

सालम् in tears. देवि..... The idea is that they would commit suicide. आयुष्यस्य चिह्नम् the symbol of the husband. When women committed Satī, they burnt with them some part of the husband's body or a memento, if he was already dead and his body could not be secured ज्वलने fire, तस्मिन् प्रवेशः The jvalana-praveśa here is meant for the removal of her torment at her separation from her husband. पतिः एव व्रतं यस्याः who is fully devoted to her husband ; a faithful wife. प्रतिपाल्यते to be waiting. She asks—for whom

exactly were they waiting then. आहिताः अग्नयः येन who has kept the fires. (‘वाहित्याग्न्यादिषु’ इति पूर्वनिपातः). The form is also अग्न्याहित. The three fires are गार्हपत्य, दक्षिण and आहवनीय. Compare मनु II. 231. Even in the Vānaprastha, the present stage of Jmūtakteu fire had to be maintained (Manu IV.4) and an āhitāgni is to be cremated with the sacrificial fire. संस्कारः The funeral rites. The आश्वलायन says : ‘अथ एतां दिशं अग्नीन् नयन्ति यज्ञपात्राणि च ।’ or again ‘प्रेष्यति युगपद् अग्नीन् प्रज्वालयत्’. Manu too says : आहिताग्निर्यथान्यायं दग्धव्यास्त्रिभिरग्निभिः । अनाहिताग्निरेकेन लौकिके नापरो जनः ॥ अग्निहोत्रशरणात् from the place of the agnihotra. ‘शरणं गृह्हरक्षित्रोः’—अमर. अग्नीन् The three fires. उदीपयामः burn ourselves. विद्याधरकुलम् Because all i.e. Jmūtavāhana, his parents and Malayavati, too, would now die ! तदेवं तावत् shows that Śaṅkheṣṭha has a new idea which he wants to convey to the family. अनिश्चित without determining. विलसितानि sport, ways of fate. अनुसरामः We would follow the trail. He wants them to go along with him. दुर्लभम् etc. This shows that Malayavati was fully despairing as to the final result. She was just recently married and this end of her husband was a very unfortunate one for her. So she calls herself मन्दभाग्या. One having hard or poor luck ! भारती words, speech. न क्वित्था अक्वित्था true, not false. साग्नीनाम् Because an āhitāgni wherever he goes must take the fires with him for fear of their *Vilopa*.

V. 13. रुधिरार्द्रचञ्चुकषणैः अद्रेः शिलाः द्रोणीः इव कुर्वाणः स्वनयनज्योतिः— शिलासञ्चयैः प्लुष्टोपान्तवनान्तरः मज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावनिः अयं पन्नगरिपुः मलयस्य शृङ्गाग्रे दूरात् दृश्यते ।

रुधिरेण आर्द्रायाः चञ्चुः कषणैः by friction of his beak that was moist with blood. अद्रेः of the mountain, Malaya. द्रोणीः large basins. The idea is that such very big recesses got formed by the strokes of his beak. They were as big as these stony water basins. There is a reading तटी, which means ‘slopes.’ नवाः would mean “of a new type or kind.” द्रोणी may also mean ‘like a ship’. स्वनयनयोः ज्योतिः शिलानां सञ्चयैः The

idea is that flames of fire went forth from his eyes. प्लुष्टं उपान्ते वनान्तरं येन. वनान्तरं may mean the middle part of the forest (वनस्य अन्तरं). or the forest nearly. प्लुष्टं burnt. मज्जतां वज्रवत् कठोराणां घोराणां च नखराणां प्रान्तैः अवगाढा अवनिः येन. नखरं nail. 'नखोऽस्त्री नखरोऽस्त्रियाम्'—अमर. By whom the earth was dug up by the ends or extremities of the hard and terrible nails (*nakhara*); these nails were as adamant and Garuḍa had pierced his victim's body by these nails. There is a reading सज्जत् for मज्जत् which means 'clinging to'. The metre is शा. वि.

पुरः पतितः नायकः यस्य before whom lay the hero. भुजङ्गपतीन् lordly i. e. big serpents. महासत्त्वः One of great strength i. e. imerturbability. सत्त्व is said to be (चित्तस्याविकृतिः सत्त्वं विकृते कारणे सति-भावप्रकाश) the imperturbability of the mind even when there is cause for such perturbation. Garuḍa is distinctly amazed at the cool behaviour of his victim. He was not only not pained, but was even showing joy.

V. 14. अधिकपीयमानरुधिरस्य अपि धैर्योदधेः ग्लानिः न अस्ति, मांसोत्कर्तं नजाः रुजः अपि बहतः प्रीत्या मुखं प्रसन्नम्, यत् गात्रं न विभुप्तं तत्र एषः पुलकः स्फुटः लक्ष्यते, अस्य दृष्टिः अपकारिणि अपि मयि उपकारिणि इव निपतति ।

अधिकं पीयमानं रुधिरं यस्य whose blood is being drunk excessively. धैर्यस्य उदधिः, तस्य yet who is an ocean of firmness. ग्लानिः—रत्यायासकलाभ्यासाद् ग्लानिर्निष्प्राणतेव या । तस्यां वैवर्ण्यं—कम्पानुत्साहकार्यदयो मताः ॥ मांसस्य उत्कर्तनं (cutting) तस्मात् जायन्ते इति which arise from the cutting of his flesh. रुजः goes with बहतः who is suffering pain and yet (*api*) shows a pleased face! विभुप्तं disappeared (through being eaten up). पुलकः horripilation. Garuḍa is wonderstruck he sees that the parts of the hero's body which were so far intact showed only thrill (and no fear or pain)! His eyes too were fixed on Garuḍa as on any benefactor and not on one who is an enemy! the metre is शा. वि.

कृतूहलम् Curiosity. The curiosity is justified as the conduct of the hero even in experiencing the

calamity is superhuman. धैर्यश्रुतिः. Firm attitude:—
चापलेनानुपहता सर्वार्थेष्वविकल्पना । स्वाभाविकी चित्तश्रुतिः धैर्यमित्यभिधीयते ॥
उपरतः stopped.

V. 15. शिरामुलैः रक्तं स्यन्दन्ते एव, मम देहे अद्यापि मांसम् अस्ति तव
इह तृप्तिं न पश्यामि, गरुत्मन् त्वं भक्षणात् किं विरतः ।

शिरामुलैः from the ends or openings of the veins.
'नाडी तु धमनिः शिरा'—अमर. स्यन्दन्ते flows, is still flowing. The
blood has not stopped. मांसं flesh; flesh too is not
exhausted; Garuḍa is not yet satisfied. 'Then why
do you, Oh Garutman, stop eating ?' is a question
of the hero. This verse is quoted as an example
of औदार्य and वीरोदात्त hero in the दशरूप and that of दयावीर
in साहित्यदर्पण. The रस here is दयावीर, शंखचूड is the
आलम्बन, his mother's distress is the उद्दीपनम् and telling
Garuḍa to eat the remaining flesh etc. is the अनुभाव
whereas धैर्य, हर्ष and others are the संचारी भावः. the
साहित्यदर्पण defines वीररस thus :—

उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।

महेन्द्रदेवतो हेमवर्णोऽयं समुदाहृतः ॥

आलम्बनविभावास्तु विजेतव्यादयो मताः ।

विजेतव्यादिचेष्टायास्तस्योद्दीपनरूपिणः ॥

सञ्चारिणस्तु धृतिमतिगर्वस्मृतितर्करोमाञ्चाः ।

स च दानधर्मगुदैर्दयया च समन्वितश्चतुर्धा स्यात् ॥

The दशरूप describes औदार्य as :

प्रियोक्त्यार्जावितादानमौदार्यं सदुपग्रहः ।

This औदार्य is a सात्त्विक गुण. Also see under II. 5
(दशरूप). The metre is उपजाति.

ऊर्जितम् Noble. Cf. ऊर्जिताश्रयं वचः Ki. 2. 1. " ऊर्जस्तु कीर्तिको
त्साहबलेषु प्राणनेऽपि च "—मेदिनी. अभिषक्ते speaks.

V. 16. मया तव हृदयात् शोणितं चञ्च्वा आवर्जितं, त्वया च अनेन
धैर्येण मे हृदयम् एव हृतम् ।

शोणितं Blood. 'रुधिरैऽसृग्—लोहितास्ररक्तक्षतज शोणितम्'—अमर.
आवर्जितम् taken, drunk. हृतम् captured. The pun on
the word हृदय is apparent. Garuḍa took away blood

from his heart, but Garuḍa's heart was attracted by Jīmūtavāhana. The reading अनेन etc. contains n:. Why should Garuḍa use the singular, in that case in the first line and plural in n: in the second line? Hence it may be rejected. The metre is अनुष्टुप्

क्षुधाकुल distressed by hunger. [V.l. क्षुदुपतप्तः means—severely troubled by hunger.] श्रवणयोग्यः you do not deserve to hear. The idea is that he should go on eating and listen to nobody. साहसं Violence. 'साहसं तु दमे दुष्करकर्मणि । अविमृश्य कृतौ धाव्यं'—हेमः. विफलीकृतः The hero feels that he will not achieve his end of परोपकार and hence his disappointment अस्थाने at an improper place. भ्रान्तिः mistake, dilusion. The confusion, says Śaṅkhaḍā, is wrong and shows how it is so in the next verse.

V. 17. वक्षसि स्वस्तिकलक्ष्म आस्ताम्, तनौ कञ्चुकः न आलोक्यते, जल्पतः एव मे द्वे जिह्वे त्वया अपि नाम न गणिते, तीव्रविषाग्निधूमपटलव्याजिह्वरत्नाविषः दुःसहशोकफूटकृतमरुत्स्फीताः एताः तिस्रः फणाः न पश्यसि ।

स्वस्तिकस्य लक्ष्म. लक्ष्म a sign. 'चिह्नं लक्ष्म च लक्षणम्'—अमर. आस्तां let it be left apart. The idea is the Garuḍa is probably unaware of the Swastika mark due to the cover of clothing! But this too is improper, as Garuḍa has already directed his beak. at his chest. कञ्चुकः Slough. 'कञ्चुको वारवाणे स्यात् निमोकेऽपि च'—मेदिनी. The skin of a serpent. Cf. 'भोगिनः कञ्चुकाविष्टाः' पञ्चतन्त्र I. 65. द्वे जिह्वे two tongues. The student already knows how the serpents have two tongues तीव्रः यः विषाग्निः (विषम् एव अग्निः) तस्य धूमपटलेन व्याजिह्वाः रत्नानां त्विषः यासाम्. The brilliance of whose jewels was darkened (Vyājihma) by the screen of smoke from the dread fire of poison. The serpents have poison, as is well-known. Regarding gems the famous Sanskrit verse करीन्द्रजामूतवरीशङ्खमत्स्य—अहि-शुक्युद्धववेणुजानि । मुक्ताफलानि प्रथितानि लोके तेषां हि शुक्युद्धवमेव भूरि ॥ quoted by Mallinātha on Kumārasambhava I. 6. दुःसहः यः शोकः तेन फूटकृतं, तस्य मरुता स्फीताः inflated by the air due to the hissing sound arising from the unbearable pain. Garuḍa has

confused Vidyādhara with the serpents. Therefore Śaṅkhaśūda tells him how the two differ. The Vidyādhara has the Swastika mark. The serpents have a slough. Jīmūtavāhana has the mark which is now invisible ; but he has no skin of a serpent. A serpent has two tongues and three hoods which Jīmūtavāhana does not possess ! Some take the Swastika mark too as belonging to serpents (i.e. the figure 10 on their hoods), when the second half नालोक्यते etc. would be a question. But the explanation is against the known evidence of the Bṛhat-kathā where the Swastika mark is referred to Jīmūtavāhana. शिवराम says the word नाम is used in a sense of कृत्स्ना here. In place of कृत्स्ना (4th line) we get a variant शृत्स्ना which would mean a 'śūt' sound i.e. the same as Phūtkṛta. The meter is शा. वि. There is a काकु. काकु is a form of वक्रोक्ति. अन्यस्यान्यार्थकं वाक्यं अन्यथा योजयेद्यदि । अन्यः श्लेषेण काक्वा वा सा वक्रोक्तिः ततः द्विधा ॥ ” There is समुच्चय of the various means to do away with the doubt of Garuḍa.

फणान् वीक्ष्य This shows that Garuḍa now recognises that Śaṅkhaśūda is a serpent. व्यापादितः killed.

V. 18. मेरौ, मन्दरकन्दरासु, हिमवत्सानौ, महेन्द्राचले, कैलासस्य शिलातलेषु, मलयप्राग्वहारेषु अपि, तेषु तेषु उद्देशेषु अपि. लोकालोकविचारिचारणैः उद्गीयमानं यस्य तत् यशः मया बहुशः श्रुतम् ।

Meru and Himavat are varṣaparvatas, whereas Mahendra and Malaya are kulaparvatas : हिमवान् हेमकूटश्च निषधो मेरुरेव च । चैत्रः कर्णा श्रृचङ्गी च सप्तैते वर्षपर्वताः ॥ महेन्द्रो मलयः सह्यः शुक्तिर्मान्दक्षपर्वतः । विंध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः । मन्दरः name of a mountain. (It was used by Gods and demons as a churning stick when they churned the ocean for nectar). मन्दरस्य कन्दराः caverns of the Mandara mountain. कैलासः It is a peak of the Himālayas, here counted as a separate mountain. It is the residence of Śiva and Kubera. लोकालोकः is a mythical mountain that encircles the earth and is situated beyond the sea of fresh water which surrounds the last of the seven continents. Beyond Lokāloka

there is complete darkness and to this side of it there is light. It thus divides the visible world from the regions of darkness.

प्रकाशश्चाप्रकाशश्च लोकालोक इवायलः (रघु. I. 68). See Dr. Bhandarkar on *Mālatimādhava*, Act X. It is also called चक्रवालपर्वतः—लोकालोकश्चक्रवालां लोकान्तादिः पराचलाः—वैजयन्ती. Mahendra is probably the Eastern Ghats. मलयस्य प्राग्भारदेशाः. प्राग्भार heights. 'प्राग्भार उत्कर्षे परभागे पर्वतप्रभागे च.' The topmost regions, summits, tops. उद्देशेषु in those regions. लोकालोके विचारिणः ये चारणाः तेषां गणैः by hosts of the Cāraṇas who roam about on the Lokāloka mountain; चारण bards or अमर.—wandering singers. Thus Garuḍa had heard Jīmūtavāhana's fame being referred to at all possible places under the sun. उद्गीयमानं being sung loudly. The metre is शा. वि. There is विशेषालंकार here since the same thing is described at several places.

अंहः एव पङ्कः तस्मिन् निमग्नः submerged in the mud of sin. उद्विग्न (आविग्न variant) dejected.

V. 19. मदीयम् इदं शरीरं स्वशरीरेण ताक्ष्यात् परिरक्षता भवता मां पाताल-
तलात् अपि तलं नेतुं युक्तम् ।

पातालतल is a very low region. Śaṅkhaśūdra says that he is already in the lower world. 'अधोभुवनपातालं बलिसद्वरसातलम्'—अमर. He is being taken still lower. तलम् a lower region. The whole verse is a काकु, thus asking a question and meaning that it was not very proper for Garuḍa to do so. He was an अकारण बन्धु and hence he should have taken him to a higher world. तल is taken to mean नरक here. तलम् अधस्तनं नरकार्ख्यं, नरकस्य सर्वस्य अधः वर्तमानत्वात्—शिवराम. The metre is आर्या.

करुणया आर्द्रं चेतः यस्य whose mind is kind with pity. ('अत्वसन्तस्य—' इति दीर्घः). मम प्रासः मग्नासः तस्य गोचरं पतितस्य fallen in the range of my mouthful i.e. eating or devouring. The reading आस्यगोचर etc. is good. आस्य mouth. उपनीतः taken. Garuḍa now realizes the

sacrifice and hence the greatness of Jimūtavāhana. अप्रशस्तं कृत्यं अकृत्यम् A bad deed. अ indicates negatively several senses :—

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तत्सादृश्यम् अभावः च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधः च नञर्थः
षट् प्रकीर्तिताः ॥ 'The example of each sense is:—(१) अब्राह्मण,
अनिष्टु; (२) अज्ञान, अक्रोध, अनङ्ग; (३) अपट; (४) अनुदरा; (५) अकाल, अकार्य;
(६) अनीति, असित etc.

बोधिसत्त्व see note in the first Act. The word एवं shows that it is used as an upamāna in a rūpaka. बोधिः सत्त्वं यस्य who has a nature for pure knowledge. Garuḍa uses an upamāna only. Hence our view that the drama is perfectly Hindu in its outlook is justified. महापातकस्य of this great sin. Killing Jimūtakētu was not a Mahāpātaka of the recognised category of the five Mahāpātakas; it is an उपपातक at most; but even killing is a sin; hence an exaggeration of this sin to a Mahāpātaka. प्रायश्चित्तम् expiation. Manu defines प्रायश्चित्त thus : प्राये नाम तपः प्रोक्तं चित्तं निश्चय उच्यते । तपोनिश्चयसंयोगात् प्रायश्चित्तम् इति ईर्यते ॥ It is Garuḍa's view that he deserves the punishment of agnipraveśa. आसादयामि get. Where shall I get fire? अभिवर्तते are turning in this direction. प्रतिपालयामि wait. ससंभ्रमम् in agitation. धारय माम् support me. ईदृशी अवस्था यस्य I who am in this condition. जह्याताम् may give up life. The hero does not want that his parents should see him in this condition and hence being shocked, end their life. उत्तरीयं an upper garment.

V. 20. अयम् आत्मीयः, अयं परः, इति सत्यं कृपायाम् क्रमः कुतः खलु, बहवः रक्ष्याः किम् एकः (रक्ष्यः) इति ते चिन्ता कथम् न जाता, येन ताक्ष्यात् अहिं त्रातुं स्वजीवितपरित्यागं कुर्वता त्वया आत्मा पितरौ बधूः इति एतत् कुलं निःशेषं हतम् ।

आत्मीयः one's own. परः another. Compare अयम् निजः परो वेति गणना लघुचेतसाम् । उदारचरितानां तु वसुधैव कुटुम्बकम् ॥ (हितोपदेशे, मित्रलाभे). क्रमः order. The idea is that mercy is absolute, not relative. It is not dependent on any external circumstances. बहवः many. Here his

parents and wife were entitled to an equal consideration with Śankhacūḍa. It was one person whom he was trying to save, but thereby he was exterminating a family or at least three other individuals, and, if he also was counted, in all four.

The first line may also adduce additional ground against Jīmūtavāhana's making another person receive more mercy than his own people. (Cf. रघु II. 47 अल्पस्यहेतोर्बहुहातुमिच्छन् विचारमूढः प्रतिभासि मे त्वम् and 48 too). It may be noted that the argument based on number of people saved, even if statistically overwhelming, fails to take into account the high moral value of the sacrifice. तत्स्यार्थात् the ablative is according to 'भीतार्थानां भय हेतुः'. आत्मा your own body. माता च पिता च पितरौ parents (एकशेष). वधूः The newly married wife. कुलम् may mean चक्रवर्तिकुलम् as the stanza is addressed by his father. The metre is श. वि.

जाते Oh dear daughter ! न विरताः अविरताः, तादृशाः अश्रूणाम् धाराः तमिः whose tears have not stopped, who is incessantly weeping. विज्वालः flameless. हा पुत्र etc. Garuḍa comes to hear these words and hence in the next sentence says that he must clearly be his father. कृतम् done with it; enough, no more of it; away with it. Garuḍa now does not want this family's fire, since he has already slaughtered one of them. पर्याकुलः worried, anxious. तटस्थः on the shore, standing on the shore.

21. उत्पातवातप्रसरपटुतरैः स्वैः एव पक्षवातैः धुक्षिते, त्रिलोकीप्रसनरसल-सत्कालजिह्वाप्रकल्पैः सर्पभिः ज्वालाभङ्गैः सप्त समुद्रान् सर्पिष्कणम् इव कवलीकर्तुम् ईशे, कल्पावसानज्वलनभयकरे अस्मिन् वाडवाग्नौ पतामि ।

उत्पाते ये वाताः तेषां प्रसरः तस्मात् पटुतरैः which exceeded in violence the winds at the time of Pralaya or universal destruction. दक्षवातैः caused by the winds set in motion by his wings. Garuḍa feels he is strong enough to start such violent winds. धुक्षितेः enkindled, excited. त्रयाणां लोकानां समाहारः त्रिलोकी तस्याः प्रसने यः रसः तेन लसन्ती या कालस्य जिह्वा तस्याः अग्रं तस्माद् ईषद् न्यूनैः. (कल्प=ईषन् न्यून) कल्प-ईषद्

असमाप्ता कल्पदेश्यदेशीयरः । इति कल्पप् प्रत्ययः slightly less i. e. almost alike. काल god of death, the eternal time ! ग्रसन devouring. रसः desire. लसन्ती dancing, glittering. ज्वालाः भग्नाः इव तैः Wave-like flames. सप्तसमुद्रान्—For the traditional list of seven seas compare विष्णुपुराण—एते

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द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः । लवणक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥ सर्पिषः कणम् 'घृतमाज्यं हविः सर्पिः'—अमर. कवलीकुर्तुम् to devour. ईशे (This is vocative singular) which is capable of. कल्पस्य अवसाने यः ज्वलनः तद्वत् भयकरे as dreadful as the fire raging at the end of a *Kalpa*. वाडवान्नौ The Vāḍava or submarine fire. वडवायां भवः वाडवः, वाडवः च असौ अग्निः च. The submarine fire was produced by Aurva to destroy the Kārttavīryas. He had however to throw it later into the sea. It is presumed to have the head of a mare (वडवा). Read under और्वे in Apte's dictionary. The reading सप्तहस्तैः तृणमिव means : able to devour the seas as if they were mere straws with its spreading seven hands. सप्तहस्त is Agni which is always so described (then take ज्वालाभग्नाः to mean -characterised by the wavelike flames). Another reading सप्तसप्तेः पदमिव...समुद्रे means-flames which while spreading in the sea are capable of enveloping the place of the sun. सप्तसप्तिः sun, one having seven (*sapta*) horses (*sapti*) to his chariot. The metre is सगधरा. There is अनुप्रास, उपमा and भयानक रस. Some find असम्बन्धे सम्बन्धरूपतिशयोक्ति mixed with वाच्योत्प्रेक्षा.

अलं away with. अध्यवसाय determination. प्रतीकारः remedy. पाप्मन् sin, offence, crime ध्रियते lives. कृताञ्जलिना with folded hands. Garuḍa by kneeling and saluting accepts pupilage of the hero. Compare रघुवंश V. 21 उपस्थितं प्राञ्जलिना विनीतेन गरुत्मता । अक्षतं शरीरं यस्य with an uninjured body, hale and hearty. With the uttariya and the sitting position of Jīmūtavāhana, it is likely for the mother to feel that he is all right. वाग् एव वाङ्मात्रं तेन by even so much as a word. संभाविता honoured उपेक्षित Malayavati is so selfless that she says Jīmūtavāhana should have lived at least to regard his parents. परस्य आत्मना

रक्षितः जीवः यस्य. आत्मन् body. विपन्न dead. मरणं अतिगच्छति इति that surpasses even (the pain of) death. नृशंसः a wicked person. 'नृशंसो घातुकः क्रूरः पापः'—अमर. समीक्ष्य करोति इति समीक्ष्यकारी, न समीक्ष्यकारी असमीक्ष्यकारी तस्य भावः तथा doing things without considering right or wrong. विजृम्भितम् fruit, result. वीजयन् fanning. आदौ प्रत्युत्थितः पश्चात् उपविष्टः got up and seated. प्रेक्षमाणानाम् अस्माकम् a genitive absolute, 'षष्ठी चानादरे' इत्यनेन षष्ठी. कृतान्तदृष्टकेन—'कुत्सनानि कुत्सनैः' इति अनेन समासः, अतः उव कुत्सितस्य कृतान्तस्य, प्रथमानिर्दिष्टतया पूर्वं निपातः । अपह्रियसे being carried away. वरम् better. Śivarāma says it can be an adjective of सुखम् in which case वरम् = beautiful, handsome. The mother-in-law, finding that her son's end is near, wants her daughter-in-law to have a last good look at her husband and if possible to attend to him in his last moments. विघ्नः danger. There is a reading सौभाग्यवती भव which is interesting for history. If it is the original reading then this āśīrvacana is at least as old as the Nāgānandam : 'Retain the auspicious state of wife-hood.' सौभाग्यवती is a married woman whose husband is alive, a married, unwidowed woman. This is the usual blessing given to a married lady.

V. 22. विलुप्तशेषाङ्गतया निराश्रयत्वात् इव कण्ठदेशं प्रयातान् प्राणान् वहन्तं तनयं निरीक्ष्य पापः कथं शतधा न ब्रजामि ।

विलुप्तानि शेषाणि अङ्गानि यस्य तस्य भावः तथा on account of the condition of having lost all the remaining limbs of the body. नास्ति आश्रयः येषां तेषां भावः तद्धेतुना on account of the absence of any other resort or place of refuge. The idea is that the prāṇas or vital breaths have lost their place of residence and hence have reached the throat. प्राण always in the plural. They are stated to be five. प्राण, अपान, व्यान, उदान and स्रमान. हृदि प्राणो गुदेऽपानः समानो नाभिसंस्थितः । उदानः कण्ठदेशस्थो व्यानः सर्वशरीरगः ॥ Their names are also differently mentioned as "केचित्सु नागकूर्मकृकलदेवदत्तचनक्याख्याः पञ्चान्ये वायवः सन्ति इति वदन्ति"—वेदान्तसार. प्राणान् वहन्तम् carrying or bearing the vital airs at the throat) i. e. about to die. शतधा in a hundred ways, into a hundred pieces. The

father thinks that seeing this particularly difficult condition of his son, he should have been torn into a hundred pieces ! The metre is उपजाति.

अतिदुष्करकारिणी is a variant which means very hard-hearted. परामृशन्ती touching. आभरणानां कृतशोभं which made even the ornaments more beautiful. The idea is very common to Kālidāsa. Compare विक्रमोर्वशीयम्. See quotation given in notes before. एतदवस्थं reduced to this plight. परमार्थतः In truth. Jīmūta-vāhana means to say that his body is the same as it was formerly. He goes on to describe it.

V. 23. अस्मिन् सदा बीभत्सदर्शन, त्वचा आवृते, शरीरनाम्नि, मेदोऽस्थि-मांसमज्जासृक्संघाते का शोभा ।

बीभत्सं दर्शनं यस्य whose sight is loathsome (बद्ध्यर्थे सन्) disgusting, abhorrent or hideous. त्वचा by the skin (त्वच् iustamental singular). आवृते covered. शरीरम् इति नाम यस्य which is termed as the body. The body is composed of the seven elements called Saptadhatū out of which five are mentioned here. The traditional seven are : रसासृग्मांसमेदोऽस्थि मज्जाशुक्राणि धातवः (sometimes they are ten with केश, त्वच् and स्नायु.) They are the primary fluids or juices. Śivrama quotes : यदिनामास्य कायस्य यदन्तस्तद्बहिर्भवेत् । दण्डमादाय लोकोऽयं शुनः काकाश्च वारयेत् ॥ मांसं मेदो रुधिरं रोम नखं देहतो विनैकैकम् । बीभत्सं संघाते रमणीयमहो विमोहमाहात्म्यम् ॥ Bhartṛhari has already said in his Vairāgya Śataka अहो निधं रूपं कविजनविशेषैः गुरु कृतम् ॥ The metre is अनुष्टुप्.

नरकः एव अनलः तस्य ज्वालाभिः अवलीढं enveloped by the flames of fire in the form of hell. एनसः from this sin (एनस्). 'पापं किल्बिषकल्मषम् । कलुषं शृजिन—एनोऽघम्'—अमर. प्रतिपक्ष an adversery or enemy. Here used metaphorically in the sense of expiation. It may be noticed that Jīmūtavāhana takes his father's permission even to advise Garuḍa.

V. 24. प्राणामिघातात् नित्यं प्रतिविरम, प्राकृतस्य अनुतापं कुरु, सर्वसत्त्वेषु अभीतिं दिशन् यत्नात् पुण्यप्रवाहं समुपचिनु, येन प्राणिहिंसासमुत्थं परिणतम् एनः अत्र मम हृदस्य अन्तः दुर्गाधे वारिपूरे क्षिप्तं लवणपलम् इव न फलति ।

प्राणानाम् अभिघातात् from the destruction of or attack on creatures. प्रतिविरम stop. [Śivarāma takes it to mean प्रतीपं विरम as अनुष्ठान and त्याग are opposed to each other. In हिंसातुष्ठान one first desires to kill, then takes his weapons, then kills. In त्याग he first of all gives up हिंसा, does not take weapons or give them up and lastly he does not kill. Thus हिंसातुष्ठान and हिंसात्याग being opposed to each other. Śivarāma understands प्रतिविरम as प्रतीपं विरम which is far-fetched.]. प्राकृत actions formerly done. अनुतापं repentance. अभीति safety, freedom from fear. पुण्यप्रवाह a stream of good religious merit. अत्र in this stream. प्राणिनां हिंसायाम् समुत्तिष्ठति इति that arises from injury to creatures. 'एनः पापापराधयोः'—मेदिनी. परिणतं ripening, maturing, fully developing. The idea is that any sin once committed must, according to the law of cause and effect, ripen into its evil fruit. Jīmūtavāhana says that this would not happen provided he does as he is told; it would be like a small quantity of salt in the fathomless sea and hence ineffective in producing the evil result. There is a reading : परिमितप्राणिहिंसात्तम् (परिमितानां प्राणिनां हिंसया आत्तम्) arising from the injury to a limited number of creatures. दुर्गाध deep, fathomless. वारिपूरे a flood of water. V.l. दुर्गाधपारवारः (दुर्गाधं अपारं च वारि) In water which is deep and boundless. This would qualify हृदस्य. लवणस्य पलम् (पलं कर्षचतुष्टयम्) a small measure of salt. क्षिप्तम् thrown. Garuḍa is thus told here to stop killing, to entertain repentance of his past evil deeds and thus to collect (समुपचिनु) all merit. The first would stop all क्रियमाणं कर्म, the second would remove the effects of संचितकर्म and the third remedy the evil effect of प्रारब्धकर्म by counterbalancing it. Thus the Law of Karman would be circumvented. This is a Hindu theory again. हृद is a deep pool. 'तत्रागाधजलो हृदः'—अमर. It is useful for the students to know that this verse which treats of the teaching of *ahimsā* need not be considered to inculcate a teaching which is necessarily a Buddhist doctrine. The student may note that it (*ahimsā*—) has permeated in Hindu teachings since a very old

time. The Rgveda (VIII. 19.5 VIII. 24.20) already speaks of a devout offering of praise or fuelstick or cooked food being as good as a more solemn animal sacrifice (also vide VI. 16. 47). The Śatapatha Brāhmaṇa (XI 6.1.3.) talks of the view that a killer of animal is killed by the same in his next birth. The Chāndogya III. 17 speaks of the doctrine of ahimsā which later on appears in the Bhagavadgītā. (Also VIII. 14 :—अहिंसन्सर्वभूतान्यन्यत्र तीर्थेभ्यः etc.) The metaphysical doctrine of the pervasion of the supreme Deity in the whole universe, the idea of the defilement caused by flesh-eating, the abundance of food later in the Bhārata where Aryans spread the doctrine of Karman—all tended to strengthen this teaching of Ahimsā. Pythagoras was supposed to have borrowed this view from India and Herodotus has already referred to the existence of ahimsā in India. In the Anagandha Sutta the Buddha said that man worsens by bad deeds and not by flesh-eating ! The student therefore should beware of the spread of unhistorical untruths. The Jains and later the Buddhas clearly borrowed this doctrine from the Aryan religion. It is therefore incorrect to say that the propagation of *ahimsā* is a peculiarity of the Bauddhas and was essentially a Buddha doctrine. The metre is स्रग्धरा.

V. 25. अज्ञाननिद्राशयितः भवता प्रतिबोधितः एषः अहम् अद्यप्रमृति सर्वप्राणिवधात् विरतः ।

अज्ञानं एव निद्रा तथा शयितः sleeping or forgetful on account of the sleep of ignorance. प्रतिबोधितः enlightened, awakened. विरतः stopped (√ विरम्). एष, अद्यप्रमृति and विरतः shows how immediately Garuḍa gave up killing then and there. Tois refers to the प्राक्कृतानुताप. The metre is अनुष्टुप्.

V 26. कचिद् पुलिनविपुलैः भोगनिबहैः द्वीपाकारः, कचिद् अपि कृतावर्त-
भ्रान्तिः, कचिद् अपि च कूलात् कूलं व्रजन् सेतुप्रतिसमः, नागानां समाजः महोदन्वति
सुखं विहरतु ।

नागानाम् समाजः shows how the title Nāgānandam is significant. Garuḍa takes away all fear of the Nāgās by his assurance and wants them to go about freely. महान् उदन्वान् तस्मिन् (उदन्वान् उदधौ च इति तनेन निपातः). In the great ocean. 'उदन्वान् उदधिः सिंधुः सरस्वान् सागरः अर्णवः' — अमर. क्वचित् — क्वचित् in some and in other places. पुलिनवत् विपुलैः as expansive as the alluvial banks. 'तोयोत्थितं तत्पुलिनं सैकतं सिकतामयम्' — अमर. A पुलिन is an alluvial bank while a सैकत is a sandy bank strictly saying. भोगानां निवहैः by the collection of their hoods (भोग). 'भोगः सुलेख्यादिमृतावहेश्च फणकाययोः' — अमर. The idea is that by their collection of hoods let the serpents form a dvīpa or an island. 'द्वीपोऽस्त्रियामन्तरीपं यदन्तर्वा रिरिस्तटम्' — अमर. (द्विधा गता आपः अत्र द्वीपम्). द्वीपस्य आकारः यस्य The Samāja who would have the form of an island. क्लृप्तं शरीरं येन The Samāja which has its body coiled. कृता आवर्तस्य भ्रान्तिः येन which Samāja created an illusion of an eddy. 'स्यादावर्ता अम्मसां भ्रमः' — अमर. कूलं the bank. सेतुः a bridge. 'सेतुः आलौ खियां पुमान्' — अमर. सेतुः प्रतिसमः यस्य like a Setu. समाजः a collection, assemblage. सुखम् happily. Garuḍa gives them *abhiti* by saying that they may happily go about unfettered. They may collect together and look like sandy banks; they may coil their bodies making for an appearance of whirlpools and they may pass from one place on the shore to another place on the opposite shore creating an illusion of a bridge. The metre is शिखरेणी.

V. 27. स्रस्तान् आपादलम्बान् घनतिमिरनिभान् केशपाशान् वहन्त्यः, प्रथम-
रविकरस्पर्शताम्रैः सिन्दूरेण इव दिग्धैः कपोलैः आयासिताङ्ग्यः अपि अवगणितरुजः,
उरगयुवतयः अस्मिन् चन्दनानां कानने एतां तव एव कीर्तिं रागात् गायन्तु ।

The poet now describes the sport which the Nāga ladies might freely enjoy. स्रस्तान् let loose (स्रस्) पादपर्यन्तं लम्बते इति तान् which flow or reach down to the feet. घनं यत् तिमिरं तत्सदृशान् which resembled the thick darkness. Hair are black and they are compared to pitchy darkness. (The समास is नित्य being अखण्डविग्रह). प्रशस्तान् केशान् केशपाशान् (पाशः पक्षश्च हस्तश्च कलापार्थाः कचात् परे—अमर.

When the words पाश, पक्ष, हस्त are used after the word केश in a compound they denote a beautiful mass). So केशपाशान् = The beautiful mass of hair. Also Cf. “ बालस्तु तत्पराः पाशो रचनाभार उच्चयः । हस्तः पक्षः कलापश्च केशभूयस्त्व-वाचकाः ”. वहन्त्यः bearing, wearing, having, exhibiting. प्रथमस्य रवेः करणां स्पर्शेण ताम्रैः reddish by the touch of the rays of the morning sun. The idea is that their cheeks would become red by the sun's rays ; people would however imagine that their cheeks were besmeared by Sindūra. दिग्ध besmeared. कपोलैः The वृतीया is इत्थंभूतलक्षणे. The redness shows their delicate beauty. आयासितानि अङ्गानि यासां whose limbs were exhausted or tired (by their effort in going about). अस्मिन् goes with कानने. अवगणेता रुक् याभिः who cared not the long trek to the Malaya mountain etc. उरगानां युवतयः the young and beautiful ladies of the Nāgās. चन्दनानाम् shows the युवातिविहारयोग्यत्व of the place. रागात् in love, in affection. The young ladies would sing praises of yours. Since Garuḍa conferred a freedom upon them they would immediately go about. Hence their hair would be loose. It is known that when ladies are making merry they would be careless about braiding their hair and hence the hair were loose There is a reading पाताललग्नान् which is not so good. तिमिरचयनिभान् means the same thing almost. आयासात् आलसाङ्ग्यः This is not good, though the contrast with अवगणितरुजः would be then better brought out. The metre is स्रग्धरा.

साधु well-done, bravo. अनुमोदामहे refers to all that he has said in verses 25, 26 and 27. वयं apparently includes all the present company i.e. his parents, wife etc. दृढा समाधिः यस्य whose resolve is firm or unchanging. Jimūtavāhana wants Garuḍa to stick to his resolve and not give it up the next moment like the resolutions of new year or fall a prey to easy forgetfulness. The variant दृढसमाधान means whose समाधान i. e. प्रतिज्ञा is firm.

V. 28 तादृश्यचञ्चुकोटिनिपातितम् त्वां उत्प्रेक्षमाणा सा तव जननी नूनं त्वद्दुःखदुःखितोऽंशस्ते ।

तार्क्ष्यस्य चञ्च्वाः कोट्या निपतितम् (variant is विपटितम् which means-torn). उत्प्रेक्षमाणः thinking, imagining. त्व दुःखेन दुःखिता Śaṅkhacūḍa is not desirous of going. Therefore the hero gives him the reason why he should necessarily go. The metre is अनुष्टुप्.

धन्या...प्रेक्षिष्यते Nobody so far knew anyone to survive after being a victim of Garuḍa; hence the Vṛddhā (mother of hero) says that Śaṅkhacūḍa's mother is blessed and fortunate. She would fain be Dhanyā if her child too survives. कुमारः Prince. Śaṅkhacūḍa desires Jīmūtavāhana to live and therefore says that his mother would feel happy when the prince becomes well. स्वस्यः back to himself, well, hail and hearty. परस्य अर्थः तस्य संपादने रसः तेन आक्षेपः तस्मात् from the distraction (or attraction) of the joy in doing an obligation to others. वेदिताः known. मर्माणि छिन्दन्ति इति which cut the vitals, excruciating. मरणवत्स्यां नाटयति This is not an actual death and hence will probably be excused. Sanskrit dramas have shown death on the stage, but a show of death is always avoided according to the classical rigidity of the Sanskrit dramaturgy. परित्रायध्वम् Help. विपद्यते dies. समानय bring together. This shows that there is nothing left in Jīmūtavāhana and yet he wants to pay his respects by a *namaskāra*. Paranjapye thinks here of the reading समानय जलम् and compares it to आपस्तावत् in अभिषेक I and प्रतिमा. It is to be noted that here the speech would be in Garuḍa's mouth. Paranjapye's edifice is slender enough. अनाथीभूतं Lordless, i. e. helpless. पश्चिमः the last one.

V 29. अमूनि गात्राणि सचेतनत्वं न बहन्ति, श्रोत्रं स्फुटाक्षरपदां गिरं न शृणोति, कष्टम् इदं चक्षुः सहसा एव निमीलितम्, हा तात, विवशस्य मम अमी असवः यान्ति ।

The reading विचेतनानि...बहन्ति would mean : "limbs which have lost their life do not move." स्फुटानि अक्षराणि पदानि च यस्याम् (speech) in which the words and letters were distinct. चक्षुः an eye. It is not clear if this is to be taken to mean both eyes. But we

may do so in view of the fact that the upper part of his body was apparently uninjured. विवश helpless. असवः life, vital air. This is always plural. The metre is वसन्ततिलका. संरक्षता etc. This is IV. 26 (see before in Act IV.)

V. 30 हे तनय, त्वयि लोकान्तरं गते धैर्यं निराधारम्, विनयः कम् इव शरणं यातु, कः इह क्षान्तिं वोढुं क्षमः, दानपरता विरता, सत्यं सत्यं हतम्, करुणा कृपणा क अद्य व्रजतु, जगत् शून्यं जातम् :

अन्यः लोकः लोकान्तरं A new world, a different world. त्वयि...गते when you are dead. निर्गतः आधारः यस्य which has lost its resort. शरणं place of refuge. क्षान्तिं forebearance. क्षमः capable. “क्षमः शक्ते हिते त्रिषु”—अमर. सत्यं This is an adverb. The metre is शिखरिणी. For a similar idea read असारं संसारं परमुषितरत्नं त्रिभुवनं । निरालोकं लोकं मरणशरणं बान्धवजनम् । अदर्पं कंदर्पं जननयननिर्माणमफलं जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः ॥ मालतीमाधव V.30.

वज्रवत् कठिनः देहः यस्याः whose body is adamant *i.e.* does not break under all this pressure of pain. निष्कारणः यः परोपकारः स एव व्रतं यस्य तादृशम् who had taken the vow of disinterested obligation. वल्लभतरं refers to his parents etc. अन्वेति would follow, *i.e.* die. उपरतः dead. लोकपालाः The protectors or guardians of the world. They are eight :— इन्द्रः वह्निः पितृपतिः नैर्ऋतः वरुणः मरुत् । कुबेर ईशः पतयः पूर्वोदीनां दिशां क्रमात् ॥ They are the regents of the quarters. अमृतेन This is ambrosia or nectar which confers immortality. It is one of the dreams of humanity which finds its echo in all the mythologies of the world. प्रमुष्टम् wiped off. Garuḍa thinks that the opprobrium that attaches to him following on the acceptance of this new doctrine of *ahimsā* would disappear by the revival of the dead by nectar. त्रिदशपतिम् the Lord of the (thirty) gods. They are so called because they always enjoy the 3rd *daśa i.e.* यौवन, or that they are thirty or that जन्मसत्ताविनाश्याख्याः तिस्रः दशा येषाम् इति वा. ‘अमरा निर्जराः देवाः त्रिदशाः विबुधाः सुराः’—अमर. The शतपथ refers to 33 Gods. Their Lord is Indra who is the custodian of Amṛta which was churned from the ocean. विमुष्ट given. अमृतवर्षण by

the shower of nectar. अस्थीनि शेषः येषाम् whose bones only are left behind. उरगपतीन् Lordly serpents. There is a reading आशीविषान् which means the same. Cf. 'आशीस्तारुणता दंष्ट्रा यया विद्धो न जीवति' and 'आशीविषो विषधरश्चकी ब्यालः सरीसृपः'—अमर. प्रत्युज्जीवयामि revive, bring back to life. प्रार्थितः when requested for the nectar. न दास्यति will not give.

V. 31 पटुतरपतेनप्रेर्यमाणैः, समीरैः पक्षोत्क्षिप्ताम्बुनाथः, नेत्रार्चिः प्लोष-मूर्च्छाविधुरविनिपतत्सानलद्वादशार्कः चञ्च्वा शक्राशनिघनदगदाप्रेतलोकेशदण्डान् संचूर्ण्य, देवान् आजौ निर्जित्य अमृतसमयीं वृष्टिं क्षणम् अभ्युत्सृजामि ।

पटुतरं यत् पतनं तेन प्रेर्यमाणैः which were moved forward by the quicker flight. पतन flight. पक्षाभ्याम् उत्क्षिप्तः अम्बुनाथः येन who has thrown up the (waters of) sea by his wings. अम्बुनाथ is अम्भोधि or may mean वरुण. The reading पटुजवजवनप्रेर्यमाणे—पटुना जवपवनेन प्रेर्यमाणे. नेत्रयोः अर्चिर्भिः प्लोषः, तस्य मूर्च्छा तथा विधुराः विनिपतन्तः च ये (अनलेन सहिताः) सानलाः द्वादश अर्काः यस्य तादृशः अर्चिः flame, fire. श्लोषः burning. मूर्च्छा spreading or excess. विधुराः distressed. विनिपतन्तः straying, falling. At the great destruction the द्वादश अर्काः or suns with fire burn out everything. शक्रस्य अशनिं घनदस्य गदां प्रेतलोकेशस्य दण्डं च तान् the thunderbolt of Indra, the mace of Kubera and the staff of Yama. A reading is वारिलोकेश which would mean वरुण. आजौ in battle. निर्जित्य fully vanquishing. There is a reading अन्तः समग्रपक्षः = with my wings dipping inside nectar. The metre is लघुगदा.

साटोपम् with hauteur. समाहृत्य collecting. लघु quickly. भ्राता your brother i.e. Jimūtavāhana. अग्रगः fore-runner. सजीकृता made ready. चिता pyre.

V. 32 मूर्धनि एषः स्फुटः ऊष्णीषः विभाति, भ्रुवोः अन्तः इयम् ऊर्णा, तामरसानुकारि चक्षुः, वक्षःस्थलं हरिणा स्पर्धते, चक्राङ्घ्रौ करौ च, तथापि हि हा वत्स, मे दुष्कृतैः विद्याधरचक्रवर्तिपदवीम् अप्राप्य कथं त्वं विश्राम्यसि ।

This is the same as I. 17 with a little change. Jimūtaketu deplores that his son is dead without becoming a Cakravartin even though he

all the signs of one. The reason of his death was therefore his own evil deeds (*duṣkṛtya*). For other explanations, see I. 17.

गौरि This shows that the drama is a perfectly Hindu drama. मन्दभाग्यायाः of me ill-fated as I am. अलीकं वदति इति. अलीकं untruth. गौरि etc. This shows divine intervention. साहसम् the cruel act. न मोघं अमोघं दर्शनं यस्याः whose presence or sight cannot prove fruitless. 'मोघं निरर्थकम्'—अमर.

V. 33 वत्स, निजेन जीवितेन अपि जगताम् उपकारिणः ते परितुष्टा अस्मि, जीमूतवाहन, जीव ।

Gauri says that she is very much pleased with him due to his magnanimity in obliging the world by offering his own life. She therefore blesses him for getting revived. The metre is अनुष्टुप्.

V. 34 अभिलषिताधिकवरदे, प्रणिपतितजनार्तिहारिणि, शरण्ये, विद्याधर-वन्दिते गौरि, ते चरणौ अहं नमामि ।

अभिलषिताद् अधिकं वरं ददाति, तत्संबुद्धिः one who gives more than what is desired. This is the same as दत्तमनोरथाधिकफलः occurring I. 7 in our play. The deity does it by herself, thinking that the devotee may not ask for enough or would not know his own benefit. प्रणिपतिताः ये जनाः तेषां आर्तिम् हरति इति who removes the distress of persons who have bowed to the deity. शरणे साधुः शरण्याः ('तत्र साधुः—' इति यत् प्रत्ययः) तत्संबोधने रूपम्. Oh you, the refuge of devotees! विद्याधरैः वन्दिते you who are saluted to by the Vidyādhara. V. 1. विद्याधरदेवते is not a good reading for there is no authority to consider Gauri as a special deity for the Vidyādhara. In our own play at I. 13 we get Malayvatī who was a Siddha till then *i.e.* before her marriage to a Vidyādhara worshipping the Gauri. So it is more than we can say. Therefore, विद्याधरवन्दिते is to be preferred. The metre is आर्या.

अविद्यमानानि अन्नाणि यस्याः cloudless. वृष्टिः shower; rain. This is the shower of nectar brought by Garuḍa

Here it is used in a literal sense. In other dramas and literature we get such expressions in a metaphorical sense. Also compare शरवर्ष, लाजवर्ष, शिलावर्ष etc. 'अभ्रं मेघो वारिवाहः स्तनयितुर्बलाहकः'—अमर.

V. 35 संप्राप्ताखण्डदेहाः स्फुटमणिकिरणैः भासुरैः उत्तमाङ्गैः जिह्वाकोटिद्वयेन अमृतरसास्वादलोहात् क्षितिं लिहन्तः एते विषधरपतयः आबद्धवेगाः मलयगिरिसारि-
दारिपूराः इव वक्रैः प्रस्थानमार्गैः संप्रति तोयराशिं विशन्ति ।

संप्राप्तः अखण्डः देहः यैः ते those who have obtained a whole body. स्फुटाः मणीनां किरणाः येषाम् the rays of whose jewel (in their hood) were scintillating or shining forth. भासुरैः brilliant. उत्तमाङ्गैः by their heads i.e. hoods. (so called because it is the best limb of the whole body). जिह्वयोः कोटिद्वयं तेन by the two extremities of both their tongues (as the serpents are 'dvijihva's'). अमृतस्य यः रसः तस्य आस्वादः तस्य लोभात् through a desire to taste the sweetness of the vitalising nectar. लिहन्तः licking the earth. विषधरपतयः Lordly serpents, serpents with very big bodies. आबद्धः वेगः यैः who were gaining speed i.e. who were hurrying towards pātāla, having now been revived. मलयगिरेः सरितां वारिपूराः इव who were like the flood of waters of the rivers on the Malaya mountain. वक्रैः crooked, serpentine. The idea is that the water on the slopes would not take a straight course, but would go in a zig-zag manner. The serpents, too, were going in a zig-zag manner. प्रस्थानमार्गैः by their ways of departure. तोयराशि the sea. Since they have to go to Pātāla they must go through the sea which leads to Pātāla. The serpents are compared to the वारिपूराः which are rushing downwards and going by a zig-zag way. The metre is लघ्वरा.

जीवितदानम् एव जीवितमात्रं Not only is Jīmūtavāhana being given back his life ; but he is awaiting another favour.

V. 36 हंसांसाहतेहेमपङ्कजरजःसंपर्कपङ्कोक्षितैः मम 'मानसात् उत्पन्नैः उपनतैः महापावनैः खेच्छानिर्मितरत्नकुम्भानिहितैः तोयैः प्रीत्या स्वयम् अभिषिच्य एव अहं क्षणात् त्वां विद्याधरचक्रवर्तिनं करोमि ।

हंसानां अंसैः आहतानां हेमपङ्कजानां रजसा संपर्कः एव पङ्कः तेन उक्षितैः
 which are made moist by the mud in the form of the contact of the pollen of the golden lotuses injured by the shoulders of the swans. There is a reading ° पङ्कोजितैः which would mean that the waters were *freed* of the mud *etc.* This is hardly good. The water is to be fragrant by contact of the pollen. मानसात् from my mind. There is a pun on the word as water from Mānasa lake does have in it the golden lotuses. Kālidāsa in the मेघदूत says : हेमांभोजप्रसवि सलिलं मानसस्य आददानः । उपनतैः brought. पावनैः holy or sanctifying. स्वेच्छया निर्मितेषु रत्नकुम्भेषु निहितैः Elsewhere in Kālidāsa's works we get हेमकुम्भेषु (रघु) XVII. 9-17 or काञ्चनकुम्भतोयैः (XIV. 7). The ceremony of installation is described in the खुवंश at the above place. The metre is शा. वि.

V. 37 काञ्चनचक्ररागम् अग्रेसरीभवतु चतुर्भिः दशनैः एषः धवलः द्विपः
 च, श्यामः हरिः मलयवती अपि च इति अमूनि ते रत्नानि, चक्रवर्तिन्, अवलोकय ।

काञ्चनचक्ररत्नम् This *ratna* of a golden wheel. रत्न is an excellent thing. जातौ जातौ यदुत्कृष्टं तद्वि रत्नं प्रचक्षते । Here the second thing is a white elephant with four tusks (दशन) the third gift is a black horse. Malayavati has been already given. So four *ratnas* are mentioned here. The Śabdakalpādruma mentions six *ratnas* मण्यश्रकरिचक्राणि वरा स्त्री परिनायकः ॥ In the case of any *cakravartin*. Seven 'animate' jewels are mentioned thus:—भार्या पुरोहितश्चैव सेनानी रथकृच्च यः । पत्न्यश्च कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ The 'inanimate' seven *ratnas* : चक्रं रथो मणिः खड्गश्चर्म रत्नं च पञ्चमम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते ॥ The Lalitavistara in the IIIrd adhyāya mentions seven *ratnas*:—"चक्ररत्नं अश्वरत्नं स्त्रीरत्नं मणिरत्नं गृहपतिरत्नं परिणायकरत्नं एव सप्तमम् ॥" The metre is वसन्ततिलका. (शरदि भवः) शारदः शशाङ्कः स इव धवलानि बालव्यजनानि हस्ते येषां who carry in their hands white chowries, white like the autumnal moon. मणिमरीचिः रचिता इन्द्रचापस्य भक्तिः यैः ते who presented an arrangement (*bhakti*) of a rainbow, a spectacle of a rainbow by means of the rays from their jewels. These obviously refer to the jewels

on their crests. भक्त्या नमितः (bent); पूर्वकायः (forepart of their body) येषाम्. मतङ्गादयः Gauri has truly created Jimūtavāhana a sovereign as she has seen to it that Matanga and others are submissive to the hero. भूयः again. The words तदुच्यतां...उपकरोमि and तथापीदमस्तु are usual expressions at the end of a drama.

V. 38 अयं शङ्खचूडः पतंगपतिभयात् त्रातः, वैनतेयः विनीतः, तेन ये विषधरपतयः प्राक् भक्षिताः ते सर्वे अपि जीविताः, मत्प्राणाप्त्या गुरुभिः असवः च न मुक्ताः चक्रवर्तित्वम् आप्तम्, देवि त्वं साक्षात् दृष्ट्वा, अतः अपरं किं प्रियं यत् पुनः प्रार्थ्यते ।

पतंगपतिः is वैनतेयः. मम प्राणानाम् आसिः तथा by the regaining of my life. Jimūtavāhana is here detailing all the good that he has got now. The Śākṣatkāra—presence of Gauri is mentioned last as the most fitting denouement of the whole. A personal sight of a deity is very highly prized by devotees. वैनतेयः (स्त्रीभ्यो ङक् प्रत्ययः) Garuḍa, son of Vinatā (विनतायाः अपत्यं पुमान्).

भरतवाक्यम् The speech of the actors. भरतवाक्यम् नटवाक्यम् which mentions the blessings for the audience. भरत was the founder of the drama. It may therefore mean a verse in honour of Bharata. It is recited by all actors in a chorus who assemble on the stage. The actors now are no more the characters they represented, but merely actors. No nāṭa speaks after the prastāvanā and hence it is called भरतवाक्य and not नटवाक्य. This is technically called प्रशस्ति. It usually contains good wishes. Cf. भरत in his नाट्यशास्त्रः अन्ते काव्यस्य नित्यवात् कुर्यात् आशिषमुत्तमम् । The साहित्यदर्पणः says : नृपदेशादिशान्तिस्तु प्रशस्तिः अभिधीयते VI. 114. For भरत meaning actor, compare : भवभूतिर्नाम कविः निसर्गसौहृदेन भरतेषु वर्तमानः (मालतीमाधव).

V. 39. हृष्टशिखण्डिताण्डवकृतः अम्बुदाः काले वृष्टिं मुञ्चन्तु, प्रतिरूढ-संततहरिच्छस्योत्तरीयां क्षितिं कुर्वन्तु, निर्मत्सरैः मानसैः सुकृतानि चिन्वानाः वीतविषदः बान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः च सततं मोदन्ताम् ।

हृष्टानां (delighted at the sight of rains) शिखण्डिनां (peacocks) ताण्डवं कुर्वन्ति इति तथा. शिखण्डः विद्यते येषाम्. शिखण्ड is

plumage. 'शिखा चूडा शिखण्डः तु पिच्छबर्हे नपुंसके'—अमर. ताण्डव a dance originated by Tāṇḍu (तण्डु). अम्बुदाः clouds. प्रतिरूढं संततं यद् हरिद् सस्यं तदेव उत्तरीयं यस्याः The earth which has an upper garment in the form of the newly growing and thick (santata) grass. निर्गतः मत्सरः येभ्यः who have no jealousy. चिन्वानाः collecting. सुकृतानि religious merit (lit. good deeds). वीता विपद् यासाम् whose adversity has been no more. बान्धवानां सुहृदां च गोष्ठीषु प्रमोदः यासां who have the great delight of conversation, chitchat or discourses with relatives and friends. Cf. "अत्यागसहनः बन्धुः सदैवानुगतः सुहृत्." प्रजाः all people. 'प्रजा स्यात् सन्ततौ जने'—अमर. The metre is शा. वि. Compare the Bharatavākya of the Mālaṭīmādhava which contains the same words. All Bharatvākyas contain similar blessings. This is the last of the technical points called आशीः

One more verse is given in some editions; the verse is शिवमस्तु सर्वजगतां परहितनिरता भवन्तु भूतगणाः ।

दोषाः प्रयान्तु नाशं सर्वत्र सुखी भवतु लोकः ॥

Read it thus : सर्वजगतां शिवम् अस्तु, भूतगणाः परहितनिरताः भवन्तु, दोषाः नाशं प्रयान्तु, लोकः सर्वत्र सुखी भवतु ।

Translate : May there be good in the case of all the worlds, let the hosts of creatures be devoted to the good of others; let all evil things end in destruction; may people everywhere become happy!

It may be noted that this verse occurs at the end of Mālaṭīmādhava, in the Nīrṇayasāgara edition. It occurs in Nāgānanda again in the Trivandrum edition only. One is therefore not sure about its authenticity and hence we hesitate to consider it a genuine verse. The दोषाः are कामः क्रोधो मदो मानः पैशुन्यं परिवादिता । लोभाहंकारनैर्घृयदम्भा दोषा दशः स्मृताः । (quoted by Śivarāma). दोष It may mean as in some other dramas what are called the minor calamities or ईतिस (itis) : अतिवृष्टिः अनावृष्टिः शूलभाः मूषकाः खगाः । प्रत्यासन्नाश्च राजानः षड् एता ईतयः स्मृताः ॥ सर्वत्र In all the worlds i.e. the 14 worlds.

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देहलीदीपक.
२. प्रेय, उल्लेख, विशेषोक्ति,
परिकराङ्कुर.
३. काव्यार्थापत्ति, समुच्चय.
द्विजपरिजन etc. रूपक, वृत्त्यनुप्रास.
४. पूर्णोपमा.
५. समुच्चय, विरोधाभास, काव्यलिङ्ग.
६. अप्रस्तुतप्रशंसा, प्रश्न.
७. प्रश्न.
८. काव्यलिङ्ग, उदात्त;
११. विरोधाभास, काव्यार्थापत्ति,
उत्प्रेक्षा.
१२. स्वभावोक्ति.
१३. वाचकलुप्ता उपमा.
१५. व्यतिरेक, संकर, सन्देह.
१७. अनुमान.
१८. नायिकायाः धीरोदात्तत्वम्.
१९. असंगति.
२०. स्वभावोक्ति, उत्प्रेक्षा
श्लेषानुप्राणिता.

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१. तद्गुण.
२. उत्प्रेक्षा, दद्गुण.
३. अप्रस्तुतप्रशंसा.
४. काव्यलिङ्ग, परिकराङ्कुर.
५. उपमा, विरोधाभास,
(हानिपदत्वदोष.)

६. स्वभावोक्ति.
७. उत्प्रेक्षा, रूपकानुप्राणिता.
८. पूर्णोपमा.
१०. श्रुत, विरोधाभास, यथासंख्य.
११. विरोधाभास, काव्यार्थापत्ति.
१२. समासोक्ति.
१३. उपमा, व्यतिरेक, तद्गुण.
१४. अप्रस्तुतप्रशंसा.

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१. यथासंख्य—णिच्, etc.
नवमालिकया विनोक्ति.
३. विरोधाभास etc.
४. स्वभावोक्ति, विरोध, कारकदीपक.
५. समासोक्ति.
६. प्रश्न, काव्यार्थापत्ति.
७. भ्रान्तिमान्, तद्गुण.
८. उत्प्रेक्षा, समासोक्त्यनुप्राणिता.
९. स्वभावोक्ति.
१०. विरोध, उत्प्रेक्षा, काव्यलिङ्ग.
११. रूपक, परिसंख्या
१२. असंगति.
१३. उपमा, अनुप्रास.
१४. काव्यलिङ्ग.
१५. अतिशयोक्ति.
१६. उपमा, अतिशयोक्ति, स्थायी etc.
१७. अर्थापत्ति.
१८. समासोक्ति, प्रस्तुतारङ्ग.

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१. निदर्शना, श्लेष.
२. अप्रस्तुतप्रशंसा, काव्यलिङ्ग, परिकर.
३. अनुमान, no उत्प्रेक्षा.
४. अनुप्रास.
५. भग्नप्रक्रमदोष.
७. परिकर, अप्रस्तुतप्रशंसा
८. काव्यलिङ्ग, उपमा, अप्रस्तुतप्रशंसा
९. उत्प्रेक्षा.
१०. परिकर.
१२. अनुप्रास.
१३. अनुप्रास.
१४. दयावीर.
१४. उपमा, व्यतिरेक, ऐतिह्य.
१६. अप्रस्तुतप्रशंसा.
१८. काव्यार्थापत्ति [भीमत्स].
१९. उपमा.
२१. तर्कयामि etc. stet
२२. a उपमा, अप्रस्तुतप्रशंसा
२२. b उत्प्रेक्षा ”
२२. c भ्रान्तिमान् ”
२२. d तद्गुण ”
२३. विरोध, व्यतिरेक.
२४. व्यतिरेक.
२७. d उत्प्रेक्षा.
२८. भ्रान्तिमान्.
२९. श्लेष, अनुमान.

ACT V

१. अर्थापत्ति.
२. उपमा, उत्प्रेक्षा.
३. कारकदीपक, काव्यलिङ्ग.
४. छेकानुप्रास.
६. उपमा.
८. [निर्वेद].
१२. करुण, स्वभावोक्ति.
१३. स्वभावोक्ति, उत्प्रेक्षा:
- १४.
- 14 a विशेषोक्ति, काव्यलिङ्ग.
- 14 b विरोधामास,
- 14 c विरोधामास,
- 14 d उपमा,
१६. व्यतिरेकध्वनि.
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१८. अप्रस्तुतप्रशंसा, विशेष, उदात्त.
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२१. उपमा, अनुप्रास, उत्प्रेक्षा.
२३. (जुगुप्सा) परिकर.
२४. उपमा.
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२७. उत्प्रेक्षा, उपमा, विरोधामास, स्वभावोक्ति.
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३. आयासः खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद् गुणः । (I.6)
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५. किं मधुमथनो वध्नःस्थलेन लक्ष्मीमनुद्वहन् निर्वृत्तो भवति । (II)
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७. क्रोडीकरोति प्रथमं यदा जातमनित्यता ।
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८. चिरात्पुण्य युक्तकामे विधिः स्याद्यदि युगलमेतदन्योन्यानु रूपं घटयेत् । (I.17)
९. जाया वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥ (III.4)
१०. जायन्ते च म्रियन्ते च मादृशाः क्षुद्रजन्तवः ।
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११. त्वं मया संबन्धीति कृत्वा परितप्तः । (III.3)
१२. निर्दोषदर्शना हि कन्यका । (I.14)
१३. परोपकाराय शरीरलाभः । (IV.26)
१४. मेदोऽस्थिमांसमज्जासृक्संघातेऽग्निस्त्वचावृते ।
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१५. रत्नाकरादृते कुतश्चन्द्रलेखायाः प्रसूतिः । (II.12)
१६. वन्द्याः खलु देवताः । (I.12)
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१८. समागमो भवति पुण्यवताम् ॥ (II.14)
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